

# THE DIAPASON

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## MOTHER CHURCH ORGAN HAS MANY ADDITIONS

### FAMOUS WORK IN BOSTON

Hook & Hastings Enlarge Instrument to 79 Stops and 5,067 Pipes and Install New Console in Christian Science Fane.

The Hook & Hastings Company has completed the enlargement and reconstruction of the famous organ which it built twenty-two years ago for the First Church of Christ, Scientist, in Boston, and the instrument now has a total of seventy-nine speaking stops and 5,067 pipes. This church, which is the "Mother Church" of the Christian Science faith, and its organ have been famous throughout the country. The instrument has stood as a monument to the skill of the builders, and as the highest type of music is fostered in the Mother Church and Christian Scientists from all parts of the world visit this edifice, the fame of the organ has been spread from year to year.

The work just finished includes the addition of about 1,000 pipes, as well as a harp and celesta. Many new reeds have been added. These reeds are of the modern smooth type, high pressures being used only where it was found advisable, but in no case are there any very high wind pressures. Several sets of modern string tones have been added, and while these are so voiced as to add beauty and color, they are all free from hard and strident quality, and therefore blend perfectly.

New expression chambers have replaced those formerly used. These have greatly increased the flexibility of the organ. Each swell shutter has its individual control, and they are uniformly graduated. The walls are of double material, with a patented insulator between the inner and outer walls. A new blowing outfit has been installed in addition to the old one, to take care of the extra demand.

The console is entirely new, with all modern features, and has been changed in location from the end of the reader's platform to a position prepared for it directly in front of the reader's platform and at the center. On this page will be found a picture of the organist, C. E. Saunier, seated at the new console, which, as can be seen, is ecclesiastical in its design and arrangements. Many new couplers and combinations have been added as well as other accessories.

It was of interest to note that when the old console was dismantled the platinum which was applied to all of the contacts was in as good condition as when the organ was built.

Following is the specification of stops of the instrument as it stands since the additions have been completed:

#### GREAT ORGAN (16 Stops, 1,220 Pipes).

1. Diapason, 16 ft., 61 pipes.
2. Diapason (forte), 8 ft., 61 pipes.
3. Diapason (mezzo), 8 ft., 61 pipes.
4. Diapason (string), 8 ft., 61 pipes.
5. Gamba, 8 ft., 61 pipes.
6. Gemshorn, 8 ft., 61 pipes.
7. Hohl Flöte, 8 ft., 61 pipes.
8. Doppel Flöte, 8 ft., 61 pipes.
9. Flute Harmonique, 4 ft., 61 pipes.
10. Octave, 4 ft., 61 pipes.
11. Twelfth, 3 ft., 61 pipes.
12. Fifteenth, 2 ft., 61 pipes.
13. Mixture, 5 rks., 305 pipes.
14. Trumpet, 16 ft., 61 pipes.
15. Trumpet, 8 ft., 61 pipes.
16. Clarion, 4 ft., 61 pipes.

#### SWELL ORGAN (17 Stops, 1,327 Pipes).

17. Bourdon, 16 ft., 73 pipes.
18. Diapason, 8 ft., 73 pipes.
19. Sallcional, 8 ft., 73 pipes.
20. Concert Flute, 8 ft., 73 pipes.
21. Voix Celeste, 8 ft., 73 pipes.
22. Gedeckt, 8 ft., 73 pipes.
23. Aeoline, 8 ft., 73 pipes.
24. Viole d'Orchestre, 8 ft., 73 pipes.
25. Flauto Traverso, 4 ft., 73 pipes.
26. Octave, 4 ft., 73 pipes.

## New Console at Mother Church in Boston



This is the new console of the large Hook & Hastings organ built twenty-two years ago and just enlarged by the

original builders in the First Church of Christ, Scientist. Claude E. Saunier is seated at the keyboard.

27. Violina, 4 ft., 73 pipes.
28. Flautino (from No. 29), 2 ft., 61 notes.
29. Dolce Cornet, 4 rks., 244 pipes.
30. Contra Fagotto, 16 ft., 73 pipes.
31. Cornopean, 8 ft., 73 pipes.
32. Oboe, 8 ft., 73 pipes.
33. Vox Humana, 8 ft., 61 pipes.

#### CHOIR ORGAN (12 Stops, 706 Pipes).

34. Contra Dolce, 16 ft., 73 pipes.
35. Diapason (forte), 8 ft., 73 pipes.
36. Diapason (string), 8 ft., 73 pipes.
37. Dolce, 8 ft., 73 pipes.
38. Melodia, 8 ft., 73 pipes.
39. Gedeckt, 8 ft., 73 pipes.
40. Flute d'Amour, 4 ft., 73 pipes.
41. Unda Maris, 8 ft., 73 pipes.
42. Piccolo, 2 ft., 61 pipes.
43. Clarinet (Orchestral), 8 ft., 61 pipes.
44. Harp, 61 bars and resonators.
45. Harp Celesta, 49 notes.

#### SOLO ORGAN (8 Stops, 488 Pipes).

46. Stentorphone, 8 ft., 61 pipes.
47. Philomela, 8 ft., 61 pipes.
48. Gamba, 8 ft., 61 pipes.
49. Gamba Celeste, 8 ft., 61 pipes.
50. French Flute, 4 ft., 61 pipes.
51. Tuba Mirabilis, 8 ft., 61 pipes.
52. French Horn, 8 ft., 61 pipes.
53. Orchestral Oboe, 8 ft., 61 pipes.

#### ECHO ORGAN (11 Stops, 962 Pipes).

- (Playable from Solo keyboard.)
54. Lieblich Gedeckt, 16 ft., 73 pipes.
  55. Viola, 8 ft., 73 pipes.
  56. Viole d'Amour, 8 ft., 73 pipes.
  57. Voix Celeste, 8 ft., 73 pipes.
  58. Quintadena, 8 ft., 73 pipes.
  59. Muted Viole, 8 ft., 73 pipes.
  60. Wald Flöte, 4 ft., 73 pipes.
  61. Gambetta, 4 ft., 73 pipes.
  62. Harmonia Aetheria, 5 rks., 305 pipes.
  63. Oboe d'Amour, 8 ft., 73 pipes.
  64. Cathedral Chimes, G to G, 25 notes.

#### PEDAL ORGAN (12 Stops, 364 Pipes).

65. Open Diapason, 32 ft., 44 pipes.
66. Diapason (extension No. 65), 16 ft., 32 notes.
67. Violone, 16 ft., 32 pipes.
68. Bourdon, 16 ft., 32 pipes.
69. Dolce, 16 ft., 32 pipes.
70. Lieblich Gedeckt, 16 ft., 32 pipes.
71. Quint, 10½ ft., 32 pipes.
72. Gross Flöte, 8 ft., 32 pipes.
73. Flauto Dolce, 8 ft., 32 pipes.
74. Violoncello, 8 ft., 32 pipes.
75. Trombone, 16 ft., 32 pipes.
76. Trumpet, 8 ft., 32 pipes.
77. Harp (from Choir, playable also from Great), 61 notes.
78. Harp Celesta (from Choir, playable also from Great), 49 notes.
79. Chimes (from Echo, playable also from Choir), 25 notes.

## ORGANISTS AS GUESTS HEAR PRINCETON ORGAN

### GO OUT IN SPECIAL TRAINS

Skinner Company Host at Demonstration—Goldthwaite, Courboin, Farnam, Maitland, Germani and Downes Play.

BY GORDON BALCH NEVIN.

Demonstrating hospitality that was more than a mere gesture, the Skinner Organ Company, in conjunction with the N. A. O., staged an informal demonstration of the memorial organ in the Princeton University Chapel on Saturday afternoon, Oct. 13. It was undoubtedly one of the most impressive affairs ever put on by an organ building firm. Special trains were chartered from New York City to Princeton and special "Skinner party" cars were attached to trains running from Philadelphia. That the opportunity was appreciated by the organists of both metropolitan areas was abundantly proved by the filled condition of these cars. Indeed, the representation of well-known players would read like the "Who's Who" of the organ world in that part of the country.

The new university chapel at Princeton is a magnificent Gothic structure, one of Ralph Cram's greatest masterpieces, and seats 2,000 persons. It is resonant, but has no disturbing echo effect. As soon as the guests were seated, Dr. Alexander Russell, university director of music delivered a few words of welcome in his felicitous manner, and immediately the recital began. Six great organists were gathered for the event.

The young American virtuoso, Chandler Goldthwaite, opened the recital with Boellmann's "Fantasie Dialogue," a far-from-impressive thing, judged purely as music, but an excellent vehicle for displaying the new instrument. This he followed with Jepson's "Pantomime," one of the most original things in organ literature. In this Mr. Goldthwaite's registration was kaleidoscopic, effect following effect with bewildering rapidity. I would hazard an opinion that not fewer than forty different color combinations were employed. And that, my friends, is demonstrating an organ, if ever it was done!

Charles M. Courboin was the next to appear, and presented two of his famous repertorial giants, the Bach Passacaglia and Fugue, and the A minor Chorale of Cesar Franck. Courboin is certainly one of the most dramatic players in the profession, using that term in its best sense, and these characteristics were naturally in evidence. In the Franck opus the guests were given a taste of the smoothly pungent French trumpet as a solo register, aided and abetted by the Courboin mastery of the expression pedals.

The third group on the program was offered by that master organist, Lynnwood Farnam; these numbers were the march movement from Widor's First Symphony and the really exquisite "Reverie" on the hymn-tune "University" by Harvey Grace. Every detail of Farnam's playing approaches perfection, of course, but one is compelled to wish that every organist in the land might listen to the clean-cut, crisp technique of his chord playing, and at least strive to do likewise. The organ has suffered these many years with the spineless legato of our forefathers! In the delicious Grace composition Mr. Farnam created one of the most appealing moods of the entire program.

Fourth on the program was Rollo Maitland, the Philadelphia organist and improvisator extraordinary. Six themes, written by the other five performers and by Dr. Russell, were

## GOLDTHWAITE'S WILD RACE

### Exciting Story of an Organist, an Airplane and a Rescued Hat.

Chandler Goldthwaite had a series of experiences in rushing from one recital engagement to another in October that illustrates the strenuousness of the life of the concert organist of today.

Oct. 13, after playing at the Princeton fete mentioned in another column, Mr. Goldthwaite departed for Princeton Junction by automobile to catch a Pennsylvania express train for Washington, which stopped for him at the junction by special dispensation. In Baltimore a hotbox delayed the train and he missed his connection for Wilmington, N. C., where he was due the next morning. So he caught a train for Raleigh, N. C., after having telephoned ahead for an airplane. Arriving at Raleigh at 7:45 a. m., Mr. Goldthwaite raced to the air field and boarded the plane at 8:15.

Two hours later the airplane sprung a leak in the gas tank and had to land in a cotton field 100 miles short of its destination. So Mr. Goldthwaite walked into town, got some gas, waited for the leak to be repaired and finally finished his flight to Wilmington.

Meanwhile his hat, which he had placed in a paper bag at his side, blew out of the airplane. On landing he found the bag and the bonnet stuck on one of the tail control wires, where they had reposed for 200 miles. The hat was in perfect condition, however.

## LARGE WELTE FOR CHICAGO

### St. Augustine's Church to Have Four-Manual of 77 Stops.

The Welte organ division of the Welte-Mignon Corporation has received a contract for the construction of a four-manual of seventy-seven stops for St. Augustine's Catholic Church, Chicago, from the Franciscan Fathers. The deal was negotiated by George J. Bohlen, general sales manager of the Welte Company.

handed to Mr. Maitland as he took his place at the console, and on these he built an extended fantasia. Two of these themes were, in the estimation of this writer, excellent, two were moderately provided with possibilities, and two were apparently created to make the task as difficult as possible. Mr. Maitland was more than equal to the task, however, and built up a stunning finale to the fantasia.

The fifth player was the young Italian Fernando Germani, now touring the country in recital. At 21 years of age this young man has a technique that most men would be happy to achieve in middle life. His item on the program was the Liszt Allegro and Fugue ("Ad Nos ad Salutarem"), and breath-taking playing it was. Incredible accuracy is combined with a terrific tempo and, better yet, the young man has a color sense far in advance of the other foreign organists who have been with us in recent years.

Ralph W. Downes, late of Oxford University, and recently come to Princeton as the chapel organist, was the sixth and final player, presenting the Franck Chorale in E major. Why Mr. Downes chose this particular work, which is the weak sister of the Franck trinity, must remain unexplained. Quite interesting to the organists present, however, was the very English registrational treatment and the excellent opportunity to hear the new Skinner technique of diapason voicing.

Following the recital the 350 guests adjourned to Princeton Inn, where a splendid dinner was served. Expressions of approval were heard on all hands, both of the instrument and of the various artists.

And what of the organ? In my opinion it is one of the truly great organs of the century. Its eighty-six registers and 6,000 pipes do not make it one of the "largest in the world," nor yet do extravagant wind pressures, or mammoth scales. But in scope of color, power, brilliancy and effectiveness it stands a monument to artistic taste, knowledge and skill.

At this late date it would be idle to talk of reed voicing in connection with a Skinner organ. The achievements of the firm in that field are known to all organists. Suffice it to say that in the opinion of this writer finer reeds, both imitative and chorus, cannot be produced. The strings, too, are of that purity that we have long associated with the name of Ernest M. Skinner.

A point of departure from former practice is observable in the flute family. Gone are the tibia and gross type of flute. Indeed, there is not in the entire organ a single example of the "big flute" that has been so much in evidence (literally) in American organs during the last twenty years. Personally I believe this is a splendid change. There never was any excuse for thick flute tone, save that despicable one of serving to smooth out a snarling, crudely-voiced chorus reed. When you have the technique to voice a chorus reed properly, all need for tubby flutes vanishes. Ten minutes audition of an example such as this will prove the claim to the most captious critic.

And so we come, finally, to the diapason ensemble. This "ensemble" matter threatens to become the fetish of the decade; it is the most discussed point in organ design of the day, taking preference even over console matters. Dissecting the term, we can reduce it to two major considerations—a renaissance in mutation work and a change in manner of diapason voicing.

Mixtures in organ building are something like silk stockings in feminine dress: both have been in existence a long time, but both have been discovered, so to speak, rather lately. In the organ world we went away from mixture work because the builders had presented us with the brilliant chorus reed; this twenty-five or more years ago. For a time we were content with the full organ brilliancy that came from high-pressure reeds that, for the first time in organ history possessed "flare!" Then the problem, and

I mean the player's problem, came to be this: *How to get from the diapasons, flutes and strings into the chorus reeds on a crescendo*, without a distressing break at the entrance of the reeds and contrariwise on a decrescendo. The more powerful the chorus reeds became, the worse was the problem. Bigger diapasons were tried. Diapasons sometimes became something like hard-voiced flutes. The break still remained; indeed, it was aggravated.

Now has come the solution—the return to competent mixture work. The cycle has become complete. We have gone away from mixtures, and we have come back to them. But they are not the mixtures of the late nineties, nor yet are the diapasons upon which they are superimposed. There is a complete change in the diapason quality. The first impression is so surprising that it is almost prejudicial, but it requires only a few moments of listening for this to change to a very real delight. The quality is so pungent, so incisive, so downright clean, that contrapuntal passages take on a new meaning.

On the Princeton great organ the quint harmonics are present in both the 8-ft. and the 4-ft. octaves, and upon these are superimposed a five-rank mixture and a plain jeu of three to six ranks. This latter stop, the plain jeu, strikes this writer as something very much worth while. Its name may be against it, for I heard at least five different pronunciations of it (and my own made a sixth!) but the thing has quality. A hasty search has revealed no previous examples in American organs. It is made entirely from octave and fifth harmonics, and in the upper ranks breaks back into doubles (sub pitches). The other mixture is of the sesquialtera type with which we are familiar.

Above and beyond all details, however, is the fact that all these mixture ranks and the three 8-ft. diapasons upon the great "ie in" together in the most perfect manner. The coalescence is so complete that one has no feeling of listening to eight, ten or more stops, but rather a satisfying sense of hearing pure, brilliant diapason tutti, sufficient in itself just as the massed strings of a symphony orchestra are satisfying in themselves. And, in addition, it leads into the chorus reeds, and out of them again, with no shock to the critical ear.

Such is my own personal reaction to this great instrument, and I am happy to be able to record that the consensus of opinion among the organists present was enthusiastically favorable. It was a great afternoon, made memorable by the masterly playing of some of the world's greatest organists, using as their vehicle of expression a most magnificent instrument.

#### FIVE-MANUAL FOR A HOTEL

##### Casavants to Build Organ for Royal York in Toronto.

Details concerning an organ to be installed in the new Canadian Pacific Royal York Hotel, Toronto, have been announced by the Canadian Pacific Railway.

The instrument is to be of five manuals, and is being built by Casavant Freres of St. Hyacinthe, Quebec. The organ is to be placed behind the stage in the convention hall, while the console is to be set in the orchestra pit, so arranged that it may be raised and placed on the stage for concerts. Special amplifiers will make the organ heard in the ballroom and the banquet hall on the same floor.

The stops are to be distributed over the five manuals as follows: Great, twenty stops; swell, nineteen stops; choir, seventeen stops; orchestral, eighteen stops, sixty-one harp bars, sixteen tubular chimes, thirty-seven xylophone bars and castanets; bombarde, eight stops, drums, tympani, etc. The tonal lay-out of the stops will be: Seventeen diapasons, ten flutes, twelve string stops, fifteen mixture and mutation stops, twenty-three reeds, eight percussions, sixteen extended borrowed stops and three tremulants.

An electric blower, operated by a twenty horsepower motor, will supply the wind at various pressures.

#### LARGEST UNIT ORGAN DEDICATED IN THEATER

##### BIG EVENT IN PHILADELPHIA

Instrument at the Met, Built by M. P. Moller, Played in Novel Program by Bonawitz before More Than 4,000 People.

The vast possibilities of the new Möller unit organ in the Met Theater, Philadelphia, formerly the Metropolitan Opera House, were demonstrated on Sunday evening, Sept. 30, by one of the noted organ entertainers of America, Karl Bonawitz. The instrument, rated as the largest unit ever built, is installed in what was formerly the boxes on the sides of the proscenium arch; the console, on an elevator, concealed or visible as desired, is a beautiful specimen of workmanship, 6 by 10 feet in size, in old ivory and gold, greatly enhanced in beauty by the vari-colored lights played upon it.

An audience of upwards of 4,000 heard a program which for novelty of content, tonal results and effects generally would be hard to equal. Mr. Bonawitz arranged his offerings with the assistance of Ernest Luz of New York. The motif was the "picturing of ideas with music instead of words," and there were thirteen episodes or sections. First came an "American Fantasy," specially arranged by the organist, depicting events connected with the discovery of the new world, the Revolutionary and Civil Wars, the Indian, the colonial days, etc. Then there was a "Sunday on the farm with the old folks." Another episode was a storm scene in the Alps. Still more exciting was "A Night in the Tenderloin," with a "prohibition episode—the shot," "the murder," "the police," etc. The whole performance closed with the "Pilgrims' Chorus."

The new organ has a total of forty-one sets of pipes, eight percussions and

two sets of traps. From these are derived 413 stops. The following specification of stops shows the varied resources of the instrument:

Diaphone, 16 ft., 85 pipes.  
Bass Viole, 16 ft., 97 pipes.  
Tibia Clausa, 16 ft., 97 pipes.  
Gross Flöte, 16 ft., 85 pipes.  
Chimney Flute, 8 ft., 85 pipes.  
Tuba Harmonic, 16 ft., 85 pipes.  
Harp, 4 ft., 61 bars.  
Flute Harmonic, 8 ft., 85 pipes.  
Solo Violins, 3 rks., 8 ft., 255 pipes.  
Solo Post Horn, 16 ft., 85 pipes.  
Post Horn, 8 ft., 73 pipes.  
Gamba, 8 ft., 85 pipes.  
Gamba Celeste, 8 ft., 85 pipes.  
Clarinet, 16 ft., 85 pipes.  
Klarna, 8 ft., 73 pipes.  
Orchestral Oboe, 8 ft., 73 pipes.  
Saxophone, 8 ft., 73 pipes.  
Minor Vox Humana, 8 ft., 73 pipes.  
French Trumpet, 8 ft., 73 pipes.  
Orchestral Bells, 37 bars.  
Chimes, 25 bells.  
Bourdon, 16 ft., 97 pipes.  
String Bass, 16 ft., 97 pipes.  
Violoncello Celeste, 8 ft., 85 pipes.  
Stentorphone, 8 ft., 73 pipes.  
Solo Tibia Clausa, 8 ft., 85 pipes.  
Bombarde, 16 ft., 85 pipes.  
Double Trumpet, 16 ft., 85 pipes.  
English Horn, 8 ft., 73 pipes.  
Major Vox Humana, 8 ft., 73 pipes.  
Marimba, 49 bars.  
Tibia Plena, 16 ft., 85 pipes.  
Orchestral Violins, 8 ft., 255 pipes.  
Muted Violins, 8 ft., 146 pipes.  
Solo Trumpet, 8 ft., 73 pipes.  
Jazz Cornet, 8 ft., 73 pipes.  
French Horn, 8 ft., 73 pipes.  
Mezzo Vox Humana, 8 ft., 73 pipes.  
Xylophone, 49 bars.  
Chrysoglott, 37 bars.

Drums and traps include the following:

Bass Drum I and Small Cymbal I.  
Bass Drum II and Small Cymbal II.  
Castanets I and II (4), Triangles I and II.  
Tambourines I and II and Sleigh Bells.  
Slap Sticks I.  
Slap Sticks II.  
Snare Drums I and II.  
Chinese Blocks I and II.  
Tomtom, Persian Cymbals I and II.  
Chinese Gongs I and II.  
Sirens I and II.  
Song Birds I and II (8).  
Ford Horn.  
Auto Horn, Door Bell, Crash Cymbals.  
Wind Effect I.  
Wind Effect II.  
Aeroplane Effect.  
Thunder Storm.

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## NEW SCHEME OF STOPS OF GREAT YALE ORGAN

### MANY ADDITIONS ARE MADE

**Skinner Company Also Installing New Console and Making Changes in Wind Pressures, etc.—Gift of Newberry Family.**

The Skinner Organ Company is engaged in the work of entirely reconstructing the Woolsey Hall Organ at Yale University. The contract for this was awarded in the summer, as announced in The Diapason July 1. The Newberry family of Michigan, who originally presented the organ to Yale, is meeting the expense of the reconstruction. The specification was drawn up by Professor Harry B. Jepson in consultation with the builders. In the specification "N" indicates new stops. The old pipes are being entirely revoiced on revised wind pressures so as to form an integral part of the new ensemble. The completed instrument will be played from a new Skinner console placed in front of the platform.

The various departments are enclosed in independent swell chambers with the exception of the great and pedal organs and the tuba mirabilis of the solo organ, which will speak in the open. The new scheme is as follows:

#### GREAT ORGAN.

(N) Contra Violone, 32 ft., 61 pipes.  
Diapason, 16 ft., 61 pipes.  
Bourdon, 16 ft., 61 pipes.  
(N) First Diapason, 8 ft., 61 pipes.  
(N) Second Diapason, 8 ft., 61 pipes.  
(N) Third Diapason, 8 ft., 61 pipes.  
(N) Fourth Diapason, 8 ft., 61 pipes.  
(N) Flute Harmonique, 8 ft., 61 pipes.  
Clarabella, 8 ft., 61 pipes.  
Doppel Flöte, 8 ft., 61 pipes.  
Gamba, 8 ft., 61 pipes.  
(N) Erzähler, 8 ft., 61 pipes.  
(N) Quint, 5 1/2 ft., 61 pipes.  
(N) Octave, 4 ft., 61 pipes.  
Principal, 4 ft., 61 pipes.  
Hohlpfeife, 4 ft., 61 pipes.  
Wald Flöte, 4 ft., 61 pipes.  
(N) Gross Tierce, 3 1/5 ft., 61 pipes.  
Octave Quint, 2 3/5 ft., 61 pipes.  
Super Octave, 2 ft., 61 pipes.  
(N) Harmonics, 4 rks. (17, 19, 21, 22), 244 pipes.  
(N) Grave Mixture, 5 rks. (8, 12, 15, 19, 22), 305 pipes.  
(N) Cymbale, 7 rks. (19, 22, 26, 29, 31, 33, 36), 427 pipes.  
(N) Trombone, 16 ft., 61 pipes.  
Trumpet (free tone), 8 ft., 61 pipes.  
(N) Tromba, 8 ft., 61 pipes.  
(N) Octave Tromba, 4 ft., 61 pipes.  
Clarion (free tone), 4 ft., 61 pipes.  
Chimes (from Solo).

#### SWELL ORGAN.

Gamba, 16 ft., 73 pipes.  
Bourdon, 16 ft., 73 pipes.  
Stentorphone, 8 ft., 73 pipes.  
Diapason, 8 ft., 73 pipes.  
Tibia, 8 ft., 73 pipes.  
Gedeckt, 8 ft., 73 pipes.  
Gamba, 8 ft., 73 pipes.  
Voix Celeste, 8 ft., 73 pipes.  
Flauto Traverso, 8 ft., 73 pipes.  
Aeoline, 8 ft., 73 pipes.  
Unda Maris, 8 ft., 73 pipes.  
Sallcional, 8 ft., 73 pipes.  
Quintadenz, 8 ft., 73 pipes.  
(N) Flute Celeste, 2 rks., 8 ft., 122 pipes.  
(N) Octave, 4 ft., 73 pipes.  
(N) Flute Triangulaire, 4 ft., 73 pipes.  
(N) Unda Maris, 2 rks., 4 ft., 146 pipes.  
Violina, 4 ft., 73 pipes.  
(N) Twelfth, 2 3/5 ft., 61 pipes.  
(N) Flautino, 2 ft., 61 pipes.  
(N) Tierce, 1 3/5 ft., 61 pipes.  
(N) Cornet, 5 rks. (1, 8, 12, 15, 17), 305 pipes.  
(N) Quint Mixture, 5 rks. (15, 19, 22, 26, 29), 305 pipes.  
Posaune, 16 ft., 73 pipes.  
(N) Trumpet, 8 ft., 73 pipes.  
(N) Cornopean, 8 ft., 73 pipes.  
Oboe, 8 ft., 73 pipes.  
Vox Humana, 8 ft., 73 pipes.  
(N) Clarion, 4 ft., 73 pipes.  
Chimes (from Solo).  
Tremolo.

#### CHOIR ORGAN.

Dulciana, 16 ft., 73 pipes.  
(N) Violin Diapason, 8 ft., 73 pipes.  
(N) Flute Harmonique, 8 ft., 73 pipes.  
Gedeckt, 8 ft., 73 pipes.  
(N) Cello, 8 ft., 73 pipes.  
Dulciana, 8 ft., 73 pipes.  
(N) Octave, 4 ft., 73 pipes.  
Viola, 4 ft., 73 pipes.  
Flauto Traverso, 4 ft., 73 pipes.  
Harmonic Piccolo, 2 ft., 73 pipes.  
Fagotto, 16 ft., 73 pipes.  
Clarinet, 8 ft., 73 pipes.  
(N) Corno D'Amore, 8 ft., 73 pipes.  
Chimes (from Solo).  
Tremolo.

#### SOLO ORGAN.

Diapason, 16 ft., 73 pipes.  
Viole, 16 ft., 73 pipes.  
Diapason, 2 rks., 8 ft., 146 pipes.

(N) Flauto Mirabilis, 8 ft., 73 pipes.  
(N) Gross Gamba, 8 ft., 73 pipes.  
(N) Gamba Celeste, 8 ft., 73 pipes.  
Tibia Clausa, 8 ft., 73 pipes.  
Dolce, 8 ft., 73 pipes.  
(N) Octave, 4 ft., 73 pipes.  
(N) Gambette, 4 ft., 73 pipes.  
Hohlpfeife, 4 ft., 73 pipes.  
(N) Nazard, 2 3/5 ft., 61 pipes.  
(N) Piccolo, 2 ft., 61 pipes.  
(N) Fourniture, 5 rks. (15, 19, 22, 26, 29), 305 pipes.  
(N) French Horn, 8 ft., 73 pipes.  
(N) Heckelphone, 8 ft., 73 pipes.  
Double Tuba, 16 ft., 73 pipes.  
(N) Tuba (English), 8 ft., 73 pipes.  
Tuba Sonora, 8 ft., 73 pipes.  
(N) Orchestral Trombone, 8 ft., 73 pipes.  
(N) Tuba Mirabilis (unenclosed), 8 ft., 73 pipes.  
(N) Tuba Clarion, 4 ft., 73 pipes.  
Chimes.  
Tremolo.

#### ORCHESTRAL ORGAN (Duplexed).

Viole d'Orchestre, 8 ft., 73 pipes.  
Viole Celeste No. 1, 8 ft., 73 pipes.  
Viole Celeste No. 2, 8 ft., 73 pipes.  
Muted Viole, 8 ft., 73 pipes.  
Muted Celeste, 8 ft., 73 pipes.  
Orchestral Flute, 8 ft., 73 pipes.  
Concert Flute, 8 ft., 73 pipes.  
Chute Celeste, 8 ft., 61 pipes.  
(N) Kleine Erzähler, 2 rks., 8 ft., 122 pipes.

#### Flute a Cheminée, 4 ft., 73 pipes.

(N) Nazard, 2 3/5 ft., 61 pipes.  
(N) Piccolo, 2 ft., 61 pipes.  
(N) Tierce, 1 3/5 ft., 61 pipes.  
(N) Septieme, 1 1/7 ft., 61 pipes.  
(N) Larigot, 1 1/4 ft., 61 pipes.  
(N) Dulciana Mixture, 5 rks., 305 pipes.  
(N) Bassoon, 16 ft., 73 pipes.  
Corno di Bassetto, 8 ft., 73 pipes.  
(N) English Horn, 8 ft., 73 pipes.  
Orchestral Oboe, 8 ft., 73 pipes.  
French Horn, 8 ft., 73 pipes.  
(N) Bassoon (extended), 8 ft., 12 pipes.  
(N) Harp.  
(N) Celesta.  
Chimes (from Solo).  
Tremolo.

#### STRING ORGAN (Floating).

(N) Orchestral Strings, 8 rks., 8 ft., 584 pipes (4 stopknobs).  
(N) Muted Strings, 8 rks., 8 ft., 584 pipes (4 stopknobs).  
(N) String Mixture (8, 10, 12, 15), 244 pipes.

#### ECHO ORGAN (Duplexed).

**Manual.**  
Bourdon, 16 ft., 73 pipes.  
Diapason, 8 ft., 73 pipes.  
Cor de Nuit, 8 ft., 73 pipes.  
Dulciana, 8 ft., 73 pipes.  
Vox Angelica, 8 ft., 73 pipes.  
Viole d'Amore, 8 ft., 73 pipes.  
Fern Flöte, 4 ft., 73 pipes.  
Oboe-Horn, 8 ft., 73 pipes.  
Vox Humana, 8 ft., 61 pipes.  
Trumpet, 8 ft., 73 pipes.  
Chimes (from Solo), 27 notes.

#### Pedal.

Open Diapason, 16 ft., 32 pipes.  
Octave, 8 ft., 12 pipes.  
Bourdon, 16 ft., 32 notes.  
Flute, 8 ft., 32 notes.

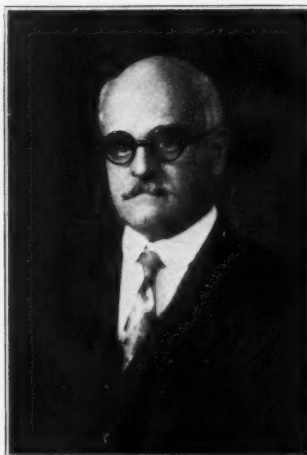
#### PEDAL ORGAN.

Gravissima, 64 ft., 32 notes.  
Diapason, 32 ft., 12 pipes.  
Contra Bourdon, 32 ft., 12 pipes.  
(N) Contra Violone (Great), 32 ft., 32 notes.  
First Diapason, 16 ft., 32 pipes.  
Contre Basse, 16 ft., 32 pipes.  
Violone, 16 ft., 32 pipes.  
Bourdon (Great), 16 ft., 32 notes.  
Gedeckt (Swell), 16 ft., 32 notes.  
Dulciana, 16 ft., 32 pipes.  
Gamba (Swell), 16 ft., 32 notes.  
Principal, 8 ft., 12 pipes.  
Bourdon, 8 ft., 12 pipes.  
Bass Flute, 8 ft., 12 pipes.  
(N) First Cello (from Solo), 2 rks., 8 ft., 32 notes.  
(N) Second Cello (from Swell), 2 rks., 8 ft., 32 notes.  
(N) Still Gedeckt (Swell), 8 ft., 32 notes.  
Sallcional, 8 ft., 32 pipes.  
Super Octave, 4 ft., 12 pipes.  
Flute, 4 ft., 12 pipes.  
(N) Harmonics, 6 rks. (12, 15, 17, 19, 21, 22), 160 pipes.  
(N) Mixture, 5 rks. (15, 19, 22, 26, 29), 160 pipes.  
Bombarde, 32 ft., 12 pipes.  
Trombone, 16 ft., 32 pipes.  
Fagotto (Choir), 16 ft., 32 notes.  
Bass Tuba (Solo), 16 ft., 32 notes.  
(N) Quint Trombone, 10 3/4 ft., 32 notes.  
Tromba, 8 ft., 12 pipes.  
Tuba (Solo), 8 ft., 32 notes.  
(N) Clarion, 4 ft., 12 pipes.  
Chimes (from Solo).

#### University of Florida on Air.

The University of Florida radio station, WRUF, is now on the air regularly, the formal opening having taken place Oct. 13. Arrangements have been made to broadcast the Skinner four-manual organ (Andrew Anderson memorial) for one-hour programs Sunday afternoon, from 1 to 2 p. m., Eastern standard time. It is hoped by Claude Murphree, university organist, that many organists will tune in and send their comments and suggestions.

Fred L. Clark



Fred L. Clark of Easthampton, Mass., is a veteran organist who has forty-two years' service to his credit in one position. He has been organist at Williston Academy for that length of time and expects to remain at his duties for some time to come. This position requires that he be at the console every morning for chapel services. The organ is a Johnson, erected by that famous organ builder of the past in 1857. Mr. Clark is also organist at the Easthampton Congregational Church, having assumed the position there in 1887—only a year after he went to Williston Academy. He has been playing there continuously except for six years. Altogether Mr. Clark has been a church organist for fifty years, his first post being at the Baptist Church in Northampton, Mass. At the Easthampton church, Mr. Clark presides over a large four-manual built by M. P. Möller.

#### C. P. KOCH PLAYS 245 WORKS

##### Report for Season at North Side Carnegie Hall, Pittsburgh.

According to the annual report of Caspar P. Koch, city organist, on the free recitals at Carnegie Hall, North Side, Pittsburgh, for the last season, which accompanies a booklet containing the programs played by Mr. Koch, thirty-eight recitals were given, embracing numbers 1575 to 1612 of the entire series. It was the thirty-ninth season, the first having been opened in February, 1890.

During the latest season a total of 370 compositions by 202 composers were performed. Of these 245 compositions by 117 composers were given on the organ. Of these 122 were original organ works and 123 were transcriptions for the organ. Individual movements of sonatas and suites are numbered as separate pieces. There were no repetitions during the whole season, an entirely new program of organ works being given for each recital.

A list of ten composers most frequently represented, and the number of compositions of each performed, includes: Bach, 12; Wagner, 11; Lemmens, 6; Stoughton, 6; Beethoven, 5; Mendelssohn, 5; Nevin, E., 5; Schubert, 5; Yon, 5.

The custom of inviting guest performers, vocal and instrumental, to participate at these concerts was observed and thirty-eight soloists and two choruses took part. They gave 125 compositions by eighty-five composers. Some choral works performed were of large caliber, as "The Hound of Heaven," by Stewart, and an abridged version of Bach's Christmas Oratorio.

#### Win Guilman Scholarships.

The scholarships annually offered by Mr. and Mrs. Philip Berolzheimer at the Guilman Organ School in New York have been awarded by Dr. William C. Carl to Donald Wilcox, Fitchburg, Mass.; Roberta Bitgood, New London, Conn.; Betty Geer, Freeport, L. I., and Marion Nelson, Jamestown, N. Y.

## NOVEL SCHEME DRAWN FOR CINCINNATI HOME

### KIMBALL IS BUILDING ORGAN

**Adolph H. Stadermann Designs a Three-Manual Instrument for the Beautiful Residence of Stephen A. Gerrard.**

An interesting specification has been prepared for the three-manual residence organ which the W. W. Kimball Company is building for Stephen A. Gerrard's beautiful residence in the Avon Hills section of Cincinnati, Ohio. The instrument will be provided with a self-player. This organ will be placed in a music room being built by Mr. Gerrard as an addition to his home. The specification was designed by Adolph H. Stadermann, who was retained as an advisor by Mr. Gerrard. Mr. Stadermann has provided for eighteen stops in the great, to be derived from five tonal elements; nineteen stops, from ten tonal elements, in the swell; sixteen stops and seven tonal elements in the choir and one set of pedal pipes, with twelve stops. There will be thirty-two couplers, all operated by drawknobs, fifty finger pistons and sixteen toe pistons. The summary shows twenty-three sets of pipes, a total of 1,652 pipes, and sixty-five stops.

Following is the stop specification:

#### GREAT ORGAN.

Flauto Dolce, 8 ft., 73 notes.  
Melodia, 8 ft., 73 notes.  
Gemshorn, 8 ft., 59 pipes, 73 notes.  
Doppel Flöte, 8 ft., 85 pipes, 73 notes.  
Diapason, 8 ft., 85 pipes, 73 notes.  
Flauto Dolce, 4 ft., 73 notes.  
Melodia, 4 ft., 73 notes.  
Diapason, 4 ft., 73 notes.  
Melodia, 16 ft., 73 notes.  
Gemshorn Twelfth, 2 3/5 ft., 70 notes.  
Melodia, 2 ft., 65 notes.  
French Horn, 8 ft., 73 notes.  
English Horn, 8 ft., 73 notes.  
Tromba, 8 ft., 73 pipes, 73 notes.  
English Horn (Tenor C), 16 ft., 61 notes.  
Harp, 8 ft., 61 notes.  
Harp, 4 ft., 61 notes.  
Chimes, 8 ft., 21 tubes.

#### SWELL ORGAN.

Quintadenz, 8 ft., 73 pipes, 73 notes.  
Sallcional Celeste (Bass C), 8 ft., 73 pipes, 73 notes.  
Gedeckt, 8 ft., 101 pipes, 73 notes.  
Clarabella, 8 ft., 73 pipes, 73 notes.  
Diapason, 8 ft., 73 pipes, 73 notes.  
Viola, 8 ft., 85 pipes, 73 notes.  
Viole Celeste (Bass C), 8 ft., 73 pipes, 73 notes.  
Gedeckt, 4 ft., 73 notes.  
Viola, 4 ft., 73 notes.  
Gedeckt, 16 ft., 73 notes.  
Gedeckt Twelfth, 2 3/5 ft., 70 notes.  
Gedeckt, 2 ft., 65 notes.  
Gedeckt Mixture, 3 rks., 61 notes.  
Vox Humana (separate enclosure and tremolo), 8 ft., 61 pipes.  
Orchestral Oboe (Synthetic), 8 ft., 70 notes.

Oboe, 8 ft., 97 pipes.  
Cornopean, 8 ft., 73 pipes.  
Oboe, 4 ft., 73 notes.  
Oboe, 16 ft., 73 notes.

#### CHOIR ORGAN.

Flauto Dolce, 8 ft., 101 pipes, 73 notes.  
Flauto Dolce Celeste, 8 ft., 73 pipes, 73 notes.  
Melodia, 8 ft., 101 pipes, 73 notes.  
Gemshorn, 8 ft., 73 notes.  
Doppel Flöte, 8 ft., 73 notes.  
Flauto Dolce, 4 ft., 73 notes.  
Melodia, 4 ft., 73 notes.  
Flauto Dolce, 16 ft., 73 notes.  
Flauto Dolce Twelfth, 2 3/5 ft., 70 notes.  
Flauto Dolce, 2 ft., 65 notes.  
French Horn, 8 ft., 73 pipes, 73 notes.  
English Horn, 8 ft., 73 pipes, 73 notes.  
Clarinet, 8 ft., 73 pipes, 73 notes.  
Harp (with dampers), 8 ft., 49 bars, 61 notes.  
Harp, 4 ft., 61 notes.  
Chimes, 8 ft., 21 notes.

#### PEDAL ORGAN.

Flauto Dolce, 16 ft., 44 notes.  
Gedeckt, 16 ft., 44 notes.  
Melodia, 16 ft., 44 notes.  
Doppel Flöte, 16 ft., 44 notes.  
Contra Bass, 16 ft., 44 pipes.  
Flauto Dolce, 8 ft., 44 notes.  
Gedeckt, 8 ft., 44 notes.  
Doppel Flöte, 8 ft., 44 notes.  
Viola, 8 ft., 44 notes.  
Viole Celeste, 8 ft., 44 notes.  
Doppel Flöte, resultant, 32 ft., 44 notes.  
Oboe, 16 ft., 44 notes.

#### THE DIAPASON.

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# FOUR-MANUAL WICKS OPENED IN CATHEDRAL

## DEDICATION IN SPRINGFIELD

Specification of Instrument in Immaculate Conception Edifice at Illinois Capital—Wetzel the Organist.

A four-manual Wicks organ installed in the new Immaculate Conception Cathedral, Springfield, Ill., was opened Oct. 14.

In addition to the large, specially designed four-manual console in the choir loft, a two-manual keydesk of similar design is placed in the sanctuary, from which some of the stops in the main organ can be played, thereby acting as an echo to the sanctuary organ, which is to be installed at a later date. From this console the echo organ will also be played.

John F. Wick, president of the Wicks Company, played several numbers at the dedicatory service. Choirs from all parts of Illinois took part in the dedication of the cathedral and the organ.

Following is the specification of the cathedral organ:

### GREAT ORGAN.

1. Double Open Diapason, 16 ft. (from Nos. 3 and 42), 73 notes.
2. Grand Diapason, 8 ft., 73 pipes.
3. Open Diapason, 8 ft., 85 pipes.
4. Viola d'Gamba, 8 ft., 85 pipes.
5. Doppel Flöte, 8 ft., 85 pipes.
6. Gemshorn, 8 ft., 73 pipes.
7. Octave, 4 ft. (from No. 3), 73 notes.
8. Gambetta, 4 ft. (from No. 4), 73 notes.
9. Flute, 4 ft. (from No. 5), 73 notes.
10. Twelfth, 2½ ft. (from No. 6), 61 notes.
11. Tuba, 8 ft., 73 pipes.

### SWELL ORGAN.

12. Bourdon, 16 ft., 97 pipes.
13. Open Diapason, 8 ft., 73 pipes.
14. Quintadena, 8 ft., 73 pipes.
15. Stopped Diapason, 8 ft. (from No. 12), 73 notes.
16. Salicional, 8 ft., 85 pipes.
17. Vox Celeste, 8 ft., 61 pipes.
18. Aeoline, 8 ft., 73 pipes.

19. Flute d'Amour, 4 ft. (from No. 12), 73 notes.
20. Violina, 4 ft. (from No. 16), 73 notes.
21. Nazard, 2½ ft. (from No. 12), 61 notes.
22. Piccolo, 2 ft. (from No. 12), 61 notes.
23. Tierce, 13-5 ft. (from No. 12), 61 notes.
24. Vox Humana, 8 ft., 73 pipes.
25. Oboe Bassoon (reedless), 8 ft., 73 pipes.

### CHOIR ORGAN.

26. Violin Diapason, 8 ft., 73 pipes.
27. Melodia, 8 ft., 85 pipes.
28. Viol d'Orchestre, 8 ft., 85 pipes.
29. Dulciana, 8 ft., 73 pipes.
30. Concert Flute, 4 ft. (from No. 27), 73 notes.
31. Viol, 4 ft. (from No. 28), 73 notes.
32. Clarinet, 8 ft., 73 pipes.
33. Stentorphone, 8 ft., 85 pipes.
34. Gross Gamba, 8 ft., 73 pipes.
35. Tibia Clausa, 8 ft., 85 pipes.
36. Diapason, 4 ft. (from No. 33), 73 notes.
37. Flute, 4 ft. (from No. 35), 73 notes.
38. Trumpet, 8 ft., 85 pipes.
39. Clarion, 4 ft. (from No. 38), 73 notes.

### PEDAL ORGAN.

40. Resultant, 32 ft. (from Nos. 42 and 47), 32 notes.
41. Trombone, 16 ft., 12 pipes, 32 notes.
42. Double Open Diapason, 16 ft., 44 pipes.
43. Bourdon, 16 ft., 32 pipes.
44. Lieblich Gedeckt, 16 ft. (from No. 12), 32 notes.
45. Diapason, 8 ft. (from No. 42), 32 notes.
46. Cello, 8 ft. (from No. 4), 32 notes.
47. Quint, 10½ ft. (from No. 42), 32 notes.

The specification of the echo organ, which has a separate two-manual console, is as follows:

- ECHO GREAT ORGAN (61-Note Chest).
1. Open Diapason, 8 ft., 73 pipes.
2. Melodia, 8 ft., 73 pipes.
3. Dulciana, 8 ft., 61 pipes.
4. Octave, 4 ft. (from No. 1), 61 notes.
5. Concert Flute, 4 ft. (from No. 2), 61 notes.

### ECHO SWELL ORGAN (73-Note Chest).

6. Bourdon, 16 ft., 97 pipes.
7. Stopped Diapason, 8 ft. (from No. 6), 73 notes.
8. Salicional, 8 ft., 85 pipes.
9. Aeoline, 8 ft., 73 pipes.
10. Labial Oboe, 8 ft., 73 pipes.
11. Violina, 4 ft. (from No. 8), 73 notes.
12. Flute d'Amour, 4 ft. (from No. 6), 73 notes.

13. Piccolo, 2 ft. (from No. 6), 61 notes.
14. Bourdon, 16 ft., 32 pipes.
15. Lieblich Gedeckt, 16 ft. (from No. 6), 32 notes.

### ECHO PEDAL ORGAN.

16. Bourdon, 16 ft., 32 pipes.
17. Lieblich Gedeckt, 16 ft. (from No. 6), 32 notes.

The main organ has four double-touch pistons for each manual, second touch bringing on pedal stops.

The console is finished in silver gray, with carvings to match the pews.

Leroy Wetzel of Chicago has been appointed organist of the cathedral by Bishop Griffin of Springfield. Mr. Wetzel until recently was organist at the Paulist Fathers' Church on Wabash avenue, where he succeeded Father Finn.

### Turton to Toronto Church.

H. Matthias Turton, late organist and choirmaster of Erskine Church, Montreal, has been appointed organist and director of music at the Walmer Road Baptist Church, Toronto, succeeding W. F. Pickard, who is retiring on account of ill health. For twenty-five years Mr. Pickard has been master of music at Walmer Road, developing his choir of seventy-five voices directly from the congregation and working steadily as music conductor in the Sunday-school. He has always believed in a church choir as far as possible of church members. For years he has had one of the best choirs in the city, doing a great variety of work and keeping up a strong personal interest among the members. Mr. Turton was from 1898 until 1922 one of the musical pillars of Leeds, succeeding Dr. Herbert Fricker as organist of St. Aidan's Church when the latter became city organist. In 1902 Mr. Turton organized the Leeds New Choral Society, which for twenty-one years sang under his baton. Mr. Turton moved to Canada to become organist of St. Andrew's in Chatham, Ont. During his term in Chatham he organized and conducted the Chatham Choral Society and in Detroit played a series of broadcast programs for the Detroit Free Press. In 1926 he was appointed organist of Erskine Presbyterian Church.

### BACK FROM STUDY ABROAD

#### Yeamans Resumes Work at Oberlin— Other Items from Oberlin.

Laurel E. Yeamans of the Oberlin organ faculty has resumed his duties at the Oberlin Conservatory of Music after a period of two years' study abroad. The greater part of this time was spent in Paris, where he studied with Bonnet and Vierne. During the last fourteen months in Paris Mr. Yeamans was organist and director of music at the American Church. Oberlin has furnished organists for this church for the last five years. Mr. Yeamans has been appointed organist and director of music at the Euclid Avenue Christian Church, Cleveland.

James Husst Hall of the department of musical history is playing at the Fairmount Presbyterian Church, Cleveland.

Members of the 1928 Oberlin graduating class who have taken positions this year are: Donald Gilley, Earlham College, Richmond, Ind.; Leslie Spelman, William Woods College, Fulton, Mo.; Miss Dorothy Brandon, Doane College, Crete, Neb.; Elbert Harris, Southern College, Lakeland, Fla.; Miss Elizabeth Stuart, Redfield College, Redfield, S. D., and Edward Colcord, Trinity Church, Newark, Ohio.

Paul Eickmeyer, '27, has been appointed organist of St. Paul's Episcopal Church at Muskegon, Mich. For the last year Mr. Eickmeyer has been organist and director of music at East Congregational Church, Grand Rapids, Mich. In his new work he will have at his disposal a four-manual Austin of fifty stops, which will be completed early in November. He will play the dedicatory recital on Thanksgiving Day.

Walter Blodgett, who for the last three years has been a student in the college and conservatory, has been appointed assistant organist at the University of Chicago. In the new position he will play the large Skinner which has just been installed in Rockefeller Chapel.



## The Wanamaker Auditorium Concert Direction

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*England's Foremost Concert Organist*

Only Two Months in America

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Recognized by his colleagues, by the press, and such authorities as Sir Henry Wood, Sir Alexander MacKenzie, Sir Landon Ronald and others as the foremost concert organist in Great Britain.

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*Princeton Chapel, Princeton University*

**I**N this architectural masterpiece, the pride of Princeton University, over three hundred well known Eastern organists and fifteen hundred lovers of the organ, were entertained by Princeton University and the Skinner Organization on Saturday, October 13, 1928.

Goldthwaite, Courboin, Farnam, Maitland, Germani and Downes demonstrated the organ.

We believe our distinguished guests share our conviction that Skinner progress in all directions has again raised the standard of organ excellence. Following a long series of uniformly outstanding successes, SKINNER superiority is again proven to be *not* spasmodic or accidental, but definite, sure and to be expected, since it is based on precise knowledge and high ideals.

## SKINNER ORGAN COMPANY

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**STUDIO:**

677 Fifth Avenue, New York, N. Y.

**FACTORIES:**

Dorchester and Westfield, Mass.

# UNUSUAL FEATURES IN NEW HAVEN SCHEME

BUILT BY HALL COMPANY

Hope Leroy Baumgartner Is Designer  
of Latest Instrument Installed In  
the United Church, Erected  
in 1815.

The organ built by the Hall Organ Company for the United Church, New Haven, Conn., has been completed, and will be opened shortly.

This is the fourth or fifth organ to stand in this church, which was erected in 1815. The first was authorized in 1818. Records of the society indicate that considerable opposition had to be overcome before this was done. The vote of the society, permitting certain individuals to install an organ in the "orchestra" of the church, is something of a curiosity because of its involved stipulations. The organ was to be installed at the sole expense of one Daniel Mead (or Read) and his associates, and remain their private property; the society was to be subject to no other expense on account of the same than the employment of an organist; further, "that after the expiration of one year, and not before, the society may, by their vote, giving six months' previous notice thereof to the owners, require said organ to be taken down and removed from the church; provided also, that if the owners of said organ shall ever wish to remove the same they shall give six months' previous notice thereof to the society, and the refusal of said organ at cost, it being expressly understood, however, that the society shall be under no obligation whatever to purchase the same, and no part of the permanent funds of the society shall be applied to support an organist."

This organ remained until 1850, when it was surrendered to the society and exchanged for another at an additional expense of \$3,000. In 1868 this second organ was sold, and with the proceeds and the aid of private subscriptions a new organ was bought at a cost of about \$7,000.

What the contents of these organs may have been is not a matter of record, but it appears probable that the third organ was a two-manual of fair size. The case front was a handsome one, in keeping with the colonial architecture of the church. No record has been found of the enlargement of this organ into a three-manual, but marks on the side panels of the case as it existed until recently indicate that an enlargement was made at some time by moving the case forward. In 1904 the organ was renovated and altered to some extent by the Hall Organ Company, tubular-pneumatic action and a new console, as well as an electric blower, being installed.

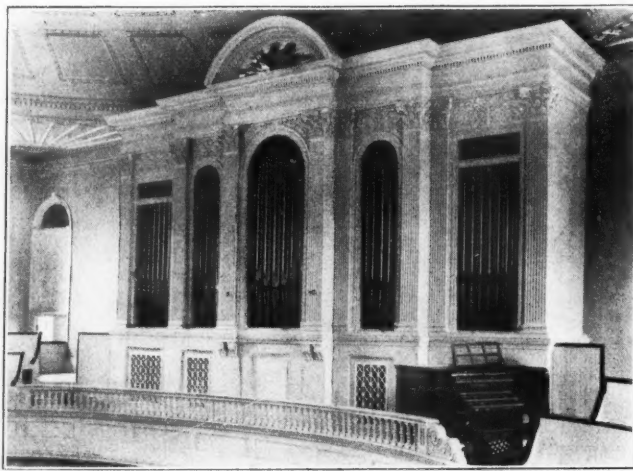
The modern three-manual electro-pneumatic organ just completed by the Hall Company, though new in nearly every other particular, preserves the front of the organ of 1868 in nearly its original state. The lateral extensions and the modifications in the lower panels made necessary by the installation of the new organ were carried out in accordance with a design prepared by J. Frederick Kelley, a recognized authority on early American architecture.

The specifications of the new instrument, which were drawn up by Hope Leroy Baumgartner of the Yale musical faculty, organist of the church, in collaboration with C. B. Floyd of the Hall Organ Company, present a number of interesting features.

Except for the first diapason of the pedal and the 8-ft. principal of the great, all of the organ is under expression. Contrary to the practice where most of the great is enclosed, the unenclosed stop is in this case not the largest of the 8-ft. diapasons, but one of medium scale and mellow voicing. This arrangement, which has worked out well in this instance, was made to avoid the unsatisfactory effect noted in certain organs where a large-scaled diapason, standing outside the box, was too powerful in relation to the enclosed division.

To secure an adequate opening for

## New Hall Organ in United Church, New Haven



the large box containing the choir organ and the enclosed division of the great, nineteen full-sized shades were used. All shades throughout the organ are seven feet high and two and one-half inches thick, and are equipped with ball bearings.

The vox humana is enclosed in a special box inside the swell, the shades of this box being controlled by a small toggle switch at the left of the swell keyboard. The damper device for the celesta and harp is in the form of a small spring lever attached to the left side of the first expression pedal and duplicated on the right side of the third expression pedal. As long as these spring levers are not touched, the bars are permitted to vibrate freely; touching either spring lever with a slight sidewise motion stops the vibration, as when a harpist damps the strings with a touch of the hand.

As a substitute for the "all swells" coupler there is an "expression 1 to 3" coupler, which is slightly more flexible, in that pedals 1 and 3 can be operated together while pedal 2 is left independent, or all three can be operated together by placing the foot on pedals 2 and 3 at the same time. Another aid in expression control, designed for the convenience of visiting organists, is the placing of a small figure at the extreme top of each stopkey to show the box in which the stop is placed. Another feature, optional on Hall organs and here applied only to the pedal couplers, is a double-touch cancellation device by means of which additional pressure applied to any stopkey serves to cancel all other stopkeys of the same division.

Though the organ contains no solo manual, provision for tuba solo effects was made by placing the tuba in a box independent of the main great, choir and swell organs and by wiring directly from the chests to the console in the manner of ordinary couplers. Since it is possible to couple the tuba to the choir manual at one or more pitches without coupling the tuba elsewhere, the choir can be converted at will into a temporary solo manual.

The use of the tuba on the choir does not prevent the coupling of the choir organ to the great at the same time, for the independent wiring of the tuba precludes the sounding of the tuba on the great through the usual choir to great couplers. To make possible the use of full organ plus tuba on the choir while full organ without tuba may be in use through the great, a special great to choir 8-ft. coupler is provided.

The crescendo indicator consists of a row of ten lights in two groups of five each. A plug mechanism in the console, adjustable by the organist, makes it possible not only to set the stops and couplers in any desired order, but to adjust the indicator lights to come on at any ten points in the crescendo where it may be desirable to mark the addition of some important stop or coupler. An automatic switch controlled by the first contact of the crescendo pedal and also by the

reversible full organ device cancels the vox humana, all tremolos and all percussion stops while the crescendo pedal or full organ device may be in use, and restores the canceled items as soon as the crescendo pedal or full organ device is thrown off.

The piston scheme, for which the organist is responsible, appears to be somewhat more elaborate than the customary layouts. The distinguishing feature is the division of the pistons into a few more groups than usual, each group being designed for a particular class of service and plainly marked with a plate showing the scope of the group. Pistons of the central group, intended to provide manual chord effects with suitable pedal stops and couplers, are adjustable on the stops and couplers of the respective manuals, together with all the pedal stops and couplers—an arrangement familiar on many stopkey consoles. The single piston at the right under the swell, intended mainly for solo duty on that manual, is adjustable on the swell stops and couplers, but has no pedal bass attached, thereby making it available without complication for use with any choir or great piston that may be set with a suitable chord combination. The three pistons at the right under the choir serve a like purpose, being adjustable on the choir stops and couplers, but without pedal basses attached. The nine pistons divided into groups of three each at the left are all general pistons; the three under the swell operate on all the stops and couplers of the organ, the three under the great operate on all except the choir stops and couplers, which are left neutral, and the three under the choir operate on all except the great stops and couplers. The first and second of these groups are duplicated in toe studs at the right of the expression pedals, and an additional toe stud operating on pedal stops and couplers alone is provided. Reversible studs are provided for great to pedal, expression 1 to 3 and full organ.

The scheme of stops is as follows:

### GREAT ORGAN.

1. Principal, 8 ft., 61 pipes (scale 43, unenclosed).
2. \*Diapason, 16 ft., 85 pipes.
3. \*First Diapason, 8 ft., 61 pipes (scale 40.)
4. \*Second Diapason, 8 ft., from No. 2 (scale 44).
5. \*Double Flute, 8 ft., 61 pipes.
6. \*Concert Flute, 8 ft. (from No. 36).
7. \*Viola, 8 ft. (from No. 34).
8. \*Octave, 4 ft. (from No. 2).
9. \*Flute, 4 ft. (from No. 36).
10. \*Cornet, 3 rks., 183 pipes (Gemshorn Twelfth, Open Fifteenth and Nineteenth).
11. \*Trumpet, 8 ft., 61 pipes.
12. \*Chimes, 25 bells (Kohler-Lieblich, grade 0).
13. †Tuba, 61 notes, from No. 65 (wired as coupler).

\*Enclosed with Choir organ.

†Enclosed in special box (separate expression).

### SWELL ORGAN.

14. Gedeckt, 16 ft., 101 pipes.
15. Diapason, 8 ft., 73 pipes.
16. Gemshorn, 8 ft., 73 pipes.

17. Harmonic Flute, 8 ft., 73 pipes.
18. Gedeckt (from No. 14), 8 ft.
19. Gamba, 8 ft., 73 pipes.
20. Salicional, 8 ft., 73 pipes.
21. Voix Celeste, 8 ft., 73 pipes.
22. Gemshorn (from No. 16), 4 ft.
23. Flute (from No. 17), 4 ft.
24. Gedeckt (from No. 14), 4 ft.
25. Gedeckt (from No. 14), 2 1/2 ft.
26. Gedeckt (from No. 14), 2 ft.
27. Gedeckt (from No. 14), 1 3/5 ft.
28. Oboe (Tenor C) (from No. 30), 16 ft.
29. Harmonic Trumpet, 8 ft., 73 pipes.
30. Oboe, 8 ft., 73 pipes.
31. Vox Humana, 8 ft., 61 pipes (special chest, box and tremolo).
32. Tremolo.
33. †Celesta (from No. 52), 4 ft.

### CHOIR ORGAN.

34. Viola, 16 ft., 85 pipes (scale 44).
35. Diapason (from No. 2), 8 ft.
36. Concert Flute, 8 ft., 73 pipes (open bass).
37. Flute Celeste, 8 ft., 73 pipes (stopped bass).
38. Viola (from No. 34), 8 ft.
39. Dulciana, 8 ft., 73 pipes.
40. Unda Maris, 8 ft., 73 pipes.
41. Flute, 4 ft., 77 pipes (open metal, scale 60).
42. Viola (from No. 34), 4 ft.
43. Unda Maris (from Nos. 39 and 40), 2 rks., 4 ft.
44. Nazard (from No. 41), 2 1/2 ft.
45. Flautino (from No. 41), 2 ft.
46. Tierce (from No. 41), 1 3/5 ft.
47. Clarinet, 8 ft., 73 pipes.
48. Tremolo.

### PEDAL ORGAN.

56. First Diapason, 16 ft., 44 pipes (unenclosed).
57. Second Diapason (from No. 2), 16 ft.
58. Bourdon, 16 ft., 44 pipes.
59. Viola (from No. 34), 16 ft.
60. Gedeckt (from No. 14), 16 ft.
61. Octave (from No. 56), 8 ft.
62. Bourdon (from No. 58), 8 ft.
63. Viola (from No. 34), 8 ft.
64. Gedeckt (from No. 14), 8 ft.
65. Tuba 16 ft., 85 pipes (10-inch wind).
66. Tuba (from No. 65), 8 ft.
67. Tuba (from No. 65), 4 ft.

### Opens Casavant in Home.

Seth Bingham gave the inaugural recital on an organ in the home of Mrs. Julia Rockwell at Norfolk, Conn., on the afternoon of Aug. 21. The organ is a three-manual built by Casavant Brothers of St. Hyacinthe, Quebec, and has fifteen speaking stops. One feature of Mr. Bingham's program was the playing of two compositions of Mrs. Rockwell, an Adagio and a Tempo Rubato. The list of offerings on the new instrument included: Sixth Sonata, Mendelssohn; Prelude, Clerambault; Two Chorale Preludes ("Alle Menschen müssen sterben" and "In Dulci Jubilo"), Bach; Chorale No. 3 in A minor, Franck; Two Pieces for Organ, Julia L. Rockwell; Gavotte, Martini; Two Pieces for Organ ("Sailing Over Jordan" and "Roulade Chromatique"), Seth Bingham; "Within a Chinese Garden," Stoughton; Second Suite (two movements), Boellmann.

### Warren Galbraith Takes Ride.

Warren Hackett Galbraith, organist of Trinity Church, Asheville, N. C., and Mrs. Grace Sedth were married Oct. 1 at the church. Immediately after the ceremony they departed for Topeka, Kan., where Mr. Galbraith is to be organist and choirmaster of Grace Cathedral. Both Mr. and Mrs. Galbraith have held important positions in Philadelphia and Baltimore, and Mrs. Galbraith for a time was soloist at the Church of the Ascension, New York City. Arnold Dann presided at the organ for the wedding and at the request of the bridal couple eschewed the regulation wedding marches. Instead he played as a prelude the Andante Cantabile from Widor's Fourth Symphony and at the close Mulet's "Carillon-Sortie."

Reynold H. Brooks, formerly of Chicago, who for a year studied in Paris, has been appointed organist and director of St. Thomas' Lutheran Church, One Hundred and Seventy-fifth street and Topping avenue, The Bronx, New York. Mr. Brooks is on the staff of the National Broadcasting Company.



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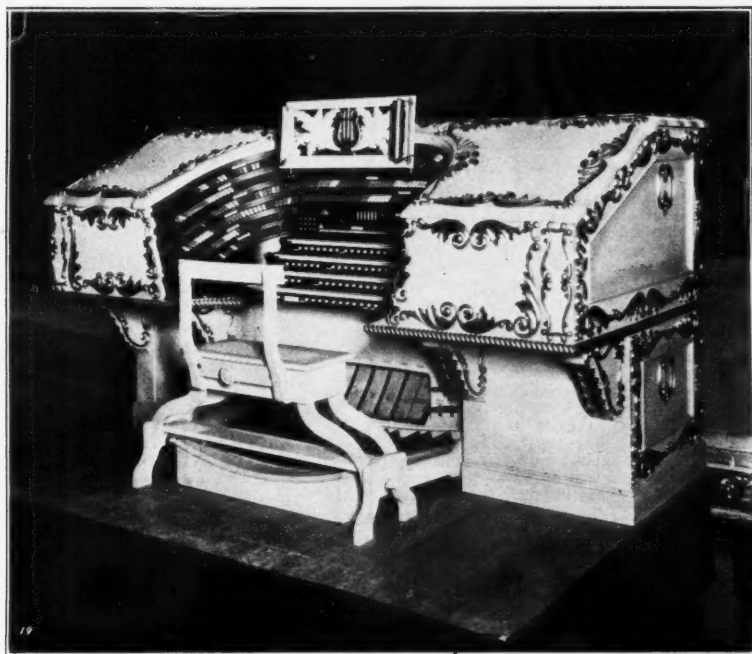
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Norristown, Pa.,  
Oct. 9, 1928.

In regard to the Möller "De Luxe" in the "Met," I wish to say I attended its dedication and was greatly impressed by the resources of this wonderful instrument. Just a glance at the console shows the "Met" houses the most complete organ in this section.

I might add, I have had the privilege of playing your new unit at the Sedgwick Theatre. It is truly a masterpiece. The action is wonderful. The individual tones and the grand ensemble are marvelous. The Tibias, Post Horn, English Horn, and, in fact, all the units impressed me as being outstanding in their respective fields. The accessories are complete.

The new "Möller De Luxe Unit" is the ideal organ for any theatre and I wish you continued success.

Respectfully,  
ROLAND A. KERNS,  
Organist, Westmar Theatre.

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**CHICAGO ORGAN IS OPENED**

**Christian Plays Möller Four-Manual at New First Presbyterian.**

Dedication services at the new First Presbyterian Church of Chicago, a Gothic edifice of rare beauty which rises imposingly in the Woodlawn district of the south side, came to a musical climax on the afternoon of Oct. 21, when Palmer Christian of the University of Michigan gave the dedicatory recital on the four-manual organ built by M. P. Möller. Not only did Mr. Christian's playing make a deep impression, but the instrument revealed splendid churchly qualities, with a beautiful and satisfying ensemble and some delicious solo effects. The church was filled with a congregation of 1,200 people.

Mr. Christian's selections included: Toccata, Adagio and Fugue in C, Bach; Prelude on an Ancient Flemish Tune, Gilson; Allegro con spirito (Sonata 3), Borowski; "Impression," Karg-Elert; "Up the Saguenay," Russell; Scherzo, Rousseau; "Pilgrims' Chorus," Wagner; "Ave Maria," Schubert; "Rhapsody Catalane," Bonnet. The Karg-Elert piece was rarely lovely and Schubert's "Ave Maria" was played with exquisite taste. In Dr. Russell's sketch the fine quality of this program music was brought out with skill. It was altogether a well-varied program and played with the ability which Mr. Christian possesses. The choir, directed by Lewys Thomas, sang Randegger's "Praise the Lord," and the sympathetic, adequate accompaniment by the organist of the church, Mrs. Anne Pearson Maryott, was a feature of this.

The Rev. Harold L. Bowman, D. D., of the First Presbyterian Church of Portland, Ore., made an address on "The Place of Music in Worship." He pointed out that worship did not consist of preaching or of doing, but was based on the emotions. He paid a tribute to the organ as a vital part in worship and a great underlying, unifying element in the service.

The dedicatory services of the

church began Oct. 14 and at each of the events Mrs. Maryott played brief recitals. Her selections for these included the following: "Hymn of Glory," Yon; Cantilene, Dubois; Prelude (from the Festival Suite), Reiff; Toccata and Fugue in D minor, Bach; "To the Evening Star," Wagner; "A Song of Gratitude," Cole; "Angelus du Soir," Bonnet; "Fiat Lux," Dubois; Cavatina, Raff; Third Prelude, Mendelssohn; "Invocation," Dubois; "Slumber Song," Lester Groom; Preludio, from Third Sonata, Guilman; "Where Dusk Gathers Deep," Stebbins; Toccata, Yon; Offertory in C minor (St. Cecilia), Batisse; "Romance sans Paroles," Bonnet; Pastorale, from Sonata in D minor, Guilman; Offertoire, Grison; Andante Cantabile, from Fourth Symphony, Widor; "Caprice Heroique," Bonnet; Berceuse, Dickinson; Intermezzo, Rogers; Barcarolle, Lenare; Allegro (from Sonata in F minor), Mendelssohn; "Benediction," Dubois; Prologue, Rogers; "Evening Bells and Cradle Song," Macfarlane; Toccata, Rogers.

**Vermont Knauss on Church Playing.**

A very handsome new catalogue has been issued by the Vermont Knauss School of Organ Playing of Allentown, Pa. The brochure dwells especially on the facilities of the school for teaching church playing. Mr. Knauss enunciates his policy in a foreword in which among other things he says: "The organists who play principally fugues and sonata movements during the services usually feel it to be beneath their dignity to play the type of music that the average congregation likes to hear. They play what they themselves like to play and then try to impose their will on the congregations by trying to make them listen to it. As in the theater and concert fields, congregations will pay more for music they find pleasant to listen to than they will for music that, to them, is boring." The cover of the catalogue, in brown and gold, portrays a cathedral organ and is an exceptionally beautiful piece of printing.

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*N. Y. Evening World, Oct. 10: "Almost uncannily facile was the organ playing of Fernando Germani yesterday . . . with an astonishing lack of effort, the gifted young virtuoso met the severe tests imposed by an unusually exacting program."—Noel Strauss.*

*N. Y. Telegraph, Oct. 10: "Germani held his audience spellbound yesterday . . . there is no doubt that he is the complete master of the organ."*

*N. Y. Evening Journal, Oct. 10: "Germani once more astonished his large audience by his remarkable technical equipment and his feeling for expression."*

*N. Y. Times, Oct. 10: "The brilliant playing of the 21-year-old artist evoked enthusiastic applause from his audience."*

*N. Y. Sun, Oct. 10: "Germani displayed his fine talent as a youthful artist again yesterday, and was warmly applauded by his hearers."*

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# VINCENT WILLIS DIES IN HIS EIGHTIETH YEAR PASSING OF GREAT GENIUS

Eldest Son of "Father Willis" and  
Himself a Noted Voicer and In-  
ventor—G. Donald Harrison  
Writes of His Work.

Vincent Willis, one of the greatest of voicers and inventive geniuses in the organ world of the last generation, and a son of the famous "Father Willis," died Sept. 14, at Chiswick, England, and was buried on Sept. 18. His son, Henry Vincent Willis, who is known to many because of his American connections, writes that his father retained an active mind to the last. He was in his eightieth year. He was a member of the firm of Henry Willis & Sons until 1893, when he retired to go into business and experimental work for himself.

At the request of The Diapason, some interesting facts concerning the work of Mr. Willis have been contributed by G. Donald Harrison of the Skinner Organ Company, who during his career in England was well acquainted with Mr. Willis and his achievements. Mr. Harrison pays Mr. Willis this tribute: "Personally I am convinced that he was one of the most able men that have been connected with the craft. The great work of his father may have overshadowed his contribution, and this, coupled with lack of publicity, may be the reason why he never received full recognition during his lifetime."

Vincent Willis was born in 1849 and was the eldest son of Father Willis. He received a first-class education at the old "Merchant Tailor's College" in London. He seemed to possess nearly all the qualities necessary to make for the perfect organ builder. Besides being an artist to his finger tips, he was a fine mathematician, had a well-developed inventive faculty, was a good musician, had a natural ear for tone color and was devoted to perfection in detail. He was also a good business man.

"Mr. Willis worked up through his father's shop and served his apprenticeship in the old-fashioned and thorough manner," writes Mr. Harrison. "There was literally no job in the shop that he could not do as well as, and in most cases better than, the best craftsman. He excelled in voicing and finishing and was equally good with both flue and reed pipes. To examine a flue pipe voiced by this master is a revelation. The neatness and beauty of the workmanship is extraordinary; there is almost a machine-like precision about the nicking. He used a single nicker, the nicks in the lower lip being placed between those in the languard. In taking a whole stop of pipes voiced by him the regularity of the result is quite wonderful. One never finds a pipe a little windy or a little slow or quick of speech. One of the reasons for this was his insistence on the pipes being made right at the start; he had no use whatever for trying to make a faulty pipe go. He preferred to smash

such an offender beyond repair and send down to the metal shop for a new one.

"Some of his finest flue voicing was to be found in the old Albert Hall organ and a superb example exists at St. Philip's Church, Blackburn, Lancashire, in the form of a spotted metal 16-ft. pedal violone. The pipes were required to form the west front of the organ; so Vincent Willis voiced the stop without beards. He did a great deal in developing Willis reeds and all the examples voiced by him show great refinement of tone. He was fond of the filled in, or pocketed, shallot.

"Mr. Willis was a good organist and realized the necessity of having a first-class mechanism. This led him into experimental work in this direction resulting in a long list of patents. Perhaps the most interesting of these is the one covering the invention of the 'floating lever.' He was to the fore in the early days of electric action. The beautiful organ in Canterbury Cathedral was built by the Willis firm in the early 80's and as it was found desirable to place the whole instrument in the triforium, electro-pneumatic action was employed to make it possible to place a detached console behind the choir stall. The mechanism was worked out largely by Vincent Willis and the magnets were made in the factory under his supervision. These magnets were provided with laminated cores and designed to work on a six-volt circuit. A triple platinum rubbing contact was employed at the key. This organ has been in daily use for about forty-five years and when last I saw it, a few years ago, was still going strong!"

Father Willis, besides his Rotunda works in London, had a small factory in Liverpool to deal with the large amount of business which came to him after the completion of the St. George's Hall organ. For some years Vincent Willis managed this branch entirely and made an excellent showing each year. In 1883, however, his father decided to bring him back to London, his younger brother, Henry, taking over control of the Liverpool branch. Vincent retired from active work in the old firm in 1893 and from that date applied himself almost entirely to experimental and development work. It was during this period that he hit on the idea of the double languard flue pipe. Many experimental stops of various types were made and voiced on this principle and the majority of them were purchased by the present Willis Company when Vincent Willis sold his plant after the war. The most practical application of the principle is to the diapason family, since it enables a high harmonic development and, therefore, blending qualities to be obtained from really large scales. From this standpoint it may revolutionize voicing for enormous buildings. Examples may be heard at Liverpool Cathedral and Westminster Cathedral. London, Henry Willis III, having used the system in the great organ No. 1 diapasons in both these organs.

Vincent Willis had three sons and all joined the forces during the war, two giving their lives for their country.

## BUHL COMPANY WILL BUILD FOUR-MANUAL FOR CHURCH IN ROCHESTER

Reformation Lutheran to Have Divided  
Instrument Designed by Donald  
S. Barrows—Total of 2,837  
Pipes Provided.

The Evangelical Lutheran Church of the Reformation, Rochester, N. Y., Arthur G. Young, organist, has entrusted to the Buhl Organ Company, Inc., of Utica a contract for the construction and installation of a four-manual instrument in accordance with specifications prepared by Donald S. Barrows. It is expected that the organ will be finished March 15, 1929.

This organ will replace a two-manual twenty-two stop Woodberry organ installed in 1901. New chambers are being provided at each side of the chancel. The solo-echo division will be in a separate chamber over the auditorium, speaking through a ceiling grille.

This organ is a gift of John J. L. Friederich in memory of his wife. The donor unfortunately did not live to sign the contract, but his wishes were carried out by the executors of his estate.

Following is the scheme of stops as drawn up by Mr. Barrows, who not only is an associate of the American Guild of Organists, but is vice president of the Symington Company, manufacturers of railway equipment, with plants at Rochester and in other cities:

### GREAT ORGAN (Right).

Open Diapason, 16 ft., 85 pipes.  
First Diapason, 8 ft., 61 pipes.  
Second Diapason, 8 ft., 61 pipes.  
Gross Flute, 8 ft., 61 notes.  
Concert Flute, 8 ft., 61 notes.  
Gemshorn, 8 ft., 73 pipes.  
Dulciana, 8 ft., 61 notes.  
Octave, 4 ft., 61 notes.  
Harmonic Flute, 4 ft., 61 pipes.  
Flute d'Amour, 4 ft., 61 notes.  
Twelfth, 2 2/3 ft., 61 pipes.  
Fifteenth, 2 ft., 61 pipes.  
Mixture, 3 rks., 183 pipes.  
Tuba, 8 ft. (Pedal extension), 17 pipes, 44 notes.  
Chimes (from Solo), 25 notes.  
Tremulant.

### SWELL ORGAN (Left).

Bourdon, 16 ft., 97 pipes.  
Open Diapason, 8 ft., 73 pipes.  
Stopped Flute, 8 ft., 73 pipes.  
Gedeckt, 8 ft., 73 notes.  
Aeoline, 8 ft., 73 pipes.  
Sallecional, 8 ft., 92 pipes.  
Voix Celeste, 8 ft., 73 pipes.  
Viol d'Orchestre, 8 ft., 73 pipes.  
Flute, 4 ft., 73 pipes.  
Sallecet, 4 ft., 61 notes.  
Flute Twelfth, 2 2/3 ft., 61 notes.  
String Twelfth, 2 2/3 ft., 61 notes.  
Flautino, 2 ft., 61 notes.  
String Fifteenth, 2 ft., 61 notes.  
String Tierce, 1 3/5 ft., 61 notes.  
String Super-Quint, 1 1/2 ft., 61 notes.  
String Mixture, 5 rks., 61 notes.  
Posaune, 16 ft., 85 pipes.  
Trumpet, 8 ft., 73 pipes.  
Cornopean, 8 ft., 73 notes.  
Oboe, 8 ft., 73 pipes.  
Vox Humana, 8 ft., 73 pipes.  
Cornopean, 4 ft., 61 notes.  
Tremulant.

### CHOIR (Right).

Contra Dulciana, 16 ft., 101 pipes.  
Geigen Principal, 8 ft., 73 pipes.  
Gemshorn, 8 ft., 73 notes.

Dulciana, 8 ft., 73 notes.  
Dolce, 8 ft., 73 pipes.  
Concert Flute, 8 ft., 73 pipes.  
Flute Celeste, 8 ft., 61 pipes.  
Dulcet, 4 ft., 73 notes.  
Flute d'Amour, 4 ft., 73 pipes.  
Dulciana Twelfth, 2 2/3 ft., 61 notes.  
Dulciana Fifteenth, 2 ft., 61 notes.  
Piccolo, 2 ft., 61 pipes.  
Dulciana Tierce, 1 3/5 ft., 61 notes.  
Dulciana Mixture, 3 rks., 61 notes.  
Clarinet, 8 ft., 73 pipes.  
Harp, 8 ft., 61 bars.  
Celesta, 4 ft., 61 notes.

### SOLO-ECHO (over auditorium ceiling).

Wald Flöte, 8 ft., 73 pipes.  
Muted Viole, 8 ft., 73 pipes.  
Viole Celeste, 8 ft., 73 pipes.  
Fern Flöte, 4 ft., 73 pipes.  
French Horn, 8 ft., 73 pipes.  
Tuba Mirabilis, 8 ft., 73 pipes.  
Tuba Clarion, 4 ft., 73 pipes.  
Chimes, 25 tubes.

### PEDAL.

Resultant, 32 ft., 32 notes.  
First Open Diapason, 16 ft., 32 pipes.  
Second Open Diapason, 16 ft., 32 notes.  
Bourdon, 16 ft., 44 pipes.  
Gedeckt, 16 ft., 32 notes.  
Gemshorn Bass, 16 ft., 12 pipes, 20 notes.

Contra Dulciana, 16 ft., 32 notes.  
Octave, 8 ft., 32 notes.  
Flute, 8 ft., 32 notes.  
Flauto Dolce, 8 ft., 32 notes.  
Octave Quinte, 5 1/2 ft., 32 notes.  
Super Octave, 4 ft., 32 notes.  
Flute, 4 ft., 32 notes.  
Tuba Profunda, 16 ft., 56 pipes.  
Posaune, 16 ft., 32 notes.  
Tuba Major, 8 ft., 32 notes.  
Clarion, 4 ft., 32 notes.  
Chimes, 25 notes.

There is to be a total of 2,837 pipes. The console is to be of the stopknob type. The combination pistons for the various manuals and for the pedals will operate the stops visibly, but the general pistons will be of the "blind" type. Several special features on the mechanical side are specified. There will be a manual piston coupler. When it is on and the organist presses any of the manual pistons it will draw the combinations provided by the manual pistons of the same number on all manuals. Other special features are:

Adjustable cut-out, with twenty contacts, to be operated by one contact set at suitable point in register crescendo contacts, to cut out (without moving knobs or tablets) certain stops not desired after crescendo passes such point.

Register crescendo to bring on simultaneously, by first contact, a small group of stops and couplers which may be later determined and the first indicator light. Last light to indicate drawing of final stop or coupler.

### Gerber Opens Stanton, Iowa, Organ.

More than 1,000 people attended the inaugural concert on the Möller three-manual organ in the Mamrelund Lutheran Church at Stanton, Iowa, Sept. 27, at which time Ralph Morse Gerber of Chicago gave the program. The following was the program: "Ein Feste Burg," Luther; Serenade, Schubert; "Will o' the Wisp," Nevin; "Song of Sorrow," Nevin; Overture in B minor, Rogers; "The Glowworm," Lemare; "The Thrush," Lemare; "Funeral March and Seraphic Chant," Guilmant; Rhapsody, Silver. Mr. Gerber gave a short talk to the audience regarding the organ.



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**Some Kilgen contracts for the Eastern Territory received during the last twelve months:**

Temple Ohabei Shalom, Boston, Mass.  
Our Lady of Mt. Carmel, Ware, Mass.  
St. Stephen's Lutheran, Wilmington, Del.  
St. James Luth., Gerritsen Beach, Blyn.  
St. Peter's Cath. Ch., New York, N. Y.  
Our Lady of Mir. Medal, Blyn., N. Y.  
Tyrian Lodge, Brooklyn, N. Y.  
St. Malachy's Church, New York, N. Y.  
Our Lady of Mercy, Cohoes, N. Y.  
St. Margaret's Church, New York City  
St. John the Martyr, New York City  
St. Stephen of Hungary, New York City  
Our Lady of Good Counsel, Brooklyn  
Masonic Temple, Long Beach, L. I., N. Y.  
Beth Emeth Temple, Brooklyn, N. Y.  
St. Patrick's Cathedral, New York City  
Monastery of Precious Blood, Brooklyn  
Evang. Luth. of Atone't, Buffalo, N. Y.  
Lido Beach Hotel, Long Beach, L. I., N. Y.  
Our Lady, Help of Christians, Brooklyn  
Our Lady of Victory, Mt. Vernon, N. Y.  
St. Stanislaus Church, New York City

St. Stanislaus Ch., Pine Island, N. Y.  
St. Joseph's Convent, Brentwood, N. Y.  
Bethany Church, East Rockaway, N. Y.  
Our Lady of Angels, Brooklyn  
St. Mary's on the Hud., Newburgh, N. Y.  
St. John the Evangelist, New York City  
Our Lady of Pompeii, Baltimore, Md.  
St. Bernadine's Church, Baltimore, Md.  
Gatch Memorial M. E., Baltimore, Md.  
St. Charles Borromeo, Woonsocket, R. I.  
St. Joseph's Church, Providence, R. I.  
St. Ann's Church, Cranston, L. I.  
Mt. Evon Baptist Ch., Wilmington, Del.  
Fourth Presbyterian, Washington, D. C.  
St. Stephen's Episc., Washington, D. C.  
St. Philip & St. Jas., Phillipsburg, N. J.  
Holy Trinity Church, Hackensack, N. J.  
St. Peter & St. Paul's, Trenton, N. J.  
Immaculate Conception, Trenton, N. J.  
St. John the Bapt., New Brunswick, N. J.  
First German Reformed, Newark, N. J.

Sacred Heart Ch., Jersey City, N. J.  
Woodland Presbyterian, Camden, N. J.  
Sacred Heart Ch., East Orange, N. J.  
St. Joseph's Church, Bogota, N. J.  
Mt. Pleasant Baptist, Pleasantville, N. J.  
Trinity Reformed Church, Lewiston, Pa.  
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Ellenwild United Pres., Pittsburgh, Pa.  
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Trainer M. E. Church, Trainer, Pa.  
San Domingo Hall, K. C., Philadelphia, Pa.  
St. Walburga's Church, Pittsburgh, Pa.  
St. Callistus Church, Philadelphia, Pa.  
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Luth. Ch. of Redeemer, Williamsport, Pa.  
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**GEO. KILGEN & SON, Inc.--4010 N. Union Blvd.--St. Louis, Mo.**

# GERMANI IMPRESSES IN NEW YORK RECITALS

## CRITICS ARE ENTHUSIASTIC

**Remarkable Young Italian Starts on Transcontinental Tour After Being Heard by 10,000 People in Ten Days in East.**

Fernando Germani, the remarkable young organist of the Augusteo Orchestra, Rome, arrived on the Conte Grande Oct. 5 and played a series of three opening recitals in the Wanamaker Auditorium on Oct. 9, 12 and 18, appearing also at Spartanburg, S. C., Princeton University, Bethlehem, Pa. and Brooklyn, N. Y. During the first ten days of his tour nearly 10,000 persons heard Germani play. Everywhere he was greeted with demonstrations of enthusiasm and was obliged to add extra numbers to his program.

Germani's first New York recital was given in the Wanamaker Auditorium Tuesday afternoon, Oct. 9, before a packed house. The program was as follows: "Grande Piece Symphonique," Franck; Siciliana and Giga, and "Etude Symphonique," Bossi; Berceuse and Scherzo, Vienne; Allegro and Fugue, "Ad Nos," Liszt. His second recital was played at the same place Friday afternoon, Columbus Day, again before a packed house. The program was a special one, in honor of the day, all the compositions being Italian: He played: Concerto in D major, Vivaldi; "Scena Pastorale" and "Tema e Variazioni," Bossi; "Colloquy with the Swallows," Bossi; Pastorale, Pasquini; Giga, Germani; "Studio da Concerto," Manari. This program, while well chosen and excellently arranged, showing a great variety of style, did indeed exhibit Mr. Germani's wonderful rhythmic vitality. With all the fine tone colors, there was always a perfect pulsating rhythm, which with all his other magnificent qualities made for a faultless performance.

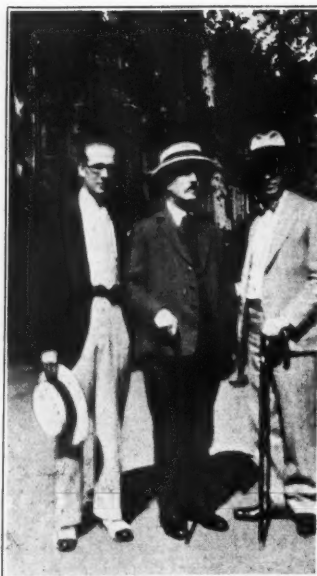
The New York Times reported that "the brilliant playing of the 21-year-old artist evoked enthusiastic applause from a large audience, to which he was obliged to respond with encores." The critic of the New York Evening Journal remarked: "Germani, who is only 21 years old, once more astonished his large audience by his remarkable technical equipment and his feeling for expressive beauty." The critic of the New York Telegraph said: "Germani held his audience spellbound yesterday afternoon in the Wanamaker Auditorium. To be able to manipulate the feet as he does is nothing short of marvelous. Germani ran over the pedals as swiftly and nimbly as a great pianist runs over the keys, not only in a single cadenza, but in the entire composition. We were so enthralled with this that the rest of the performance did not seem so amazing."

Noel Strauss, writing in the New York Evening World, commented on "the uncannily facile organ playing of Fernando Germani," going on to say that "with an astonishing lack of effort the gifted young virtuoso from the Augusteo, Rome, met the severe tests imposed by an unusually exacting program. The most telling bit was Bossi's delicate Siciliana and Giga. Here was most extraordinary phrasing and exquisite adjustment of pastoral tints. Above all praise was the handling of the pedal work in Liszt's monumental 'Ad Nos' Fantasia and Fugue."

The New York Evening Post reported: "Germani is a young man of charming and modest demeanor, and has reached for one so young a great degree of technical ability, and an amazing facility of pedal dexterity. His pedal solos were played with a degree of abandon and perfection of execution that could scarcely be excelled."

Another appearance of this young artist was at the Elks' Club, Brooklyn, the occasion being the inaugural recital on the Duo-Art concert organ, a four-manual recently installed by the Aeolian Company. This recital was given Sunday afternoon, Oct. 14. Mr. Germani played: Toccata in F, Bach; "Saetas," Torres; "Noel" with varia-

## Chicago Men with Vienne



This picture, taken recently in Paris, shows Frank W. Van Dusen with his associate and former pupil, Edward Eigenschenk of Chicago, standing, with Louis Vienne between them.

tions, d'Aquin; Siciliana and Giga, Bossi; "Etude Symphonique," Bossi; Berceuse, Scherzetto and Finale from First Symphony, Vienne.

Mr. Germani, in response to many requests, gave another recital at the Wanamaker Auditorium Thursday afternoon, Oct. 18, just prior to his starting out on his tour. Perhaps never before has an artist so young won the hearts of the New York organ music-loving public so completely. Both by the critics and the mere music-lovers he has been acclaimed, and every appearance shows an increasing following. For his program Mr. Germani played: Toccata in F major, Bach; "Noel," d'Aquin; Chorale No. 2, Franck; "Scena Pastorale," Bossi; "Legend," Bossi; "Nymph of the Lake," Karg-Elert; "Studio da Concerto," Manari.

Following his appearances in the New York Wanamaker Auditorium, Germani proceeded on his transcontinental tour, which will take him to the Pacific coast, bringing him back East late in December. He will play recitals in Elmira, N. Y., at the University of Michigan, Buffalo, Lincoln, Neb., Fort Worth, Tex.; Tucson and Phoenix, Ariz.; Los Angeles, San Francisco, Medford and Eugene, Ore., Seattle, Spokane, Calgary, Edmonton, Fort William, Duluth, Pittsfield, Boston, Dartmouth College, Worcester, Andover, Brown University, Cleveland, Chicago, Reading, Philadelphia, Washington and other cities.

Mr. Germani was born in Rome. He began his studies at an early age at the Pontifical School of Sacred Music under Raffaele Manari, with whom he worked at the organ for many years. He also studied piano with Francesco Bajardi and composition with Ottorino Respighi, and later became a pupil of Marco Enrico Bossi. When only 14 years of age he was chosen official organist of the Augusteo Orchestra, Rome, a position which he still holds, and has played under some of the world's greatest conductors.

## Women Organists' Meeting.

The Chicago Club of Women Organists held its October meeting Monday evening, the 29th, in the Kimball Hall salon. Organ numbers were played by Frances Anne Cook and Ella Cecile Smith. Gertrude Bailey gave a travel talk.

Edward O. Boettcher has been appointed manager of the pipe organ department of the Will A. Watkin Company of Dallas, Tex., representatives of Hillgreen, Lane & Co. in the Southwest.

# New Music for Christmas

## Anthems—Mixed Voices

	Octavo No.	Price
BAINES, WILLIAM STUART I hear the bells of Christmas ( <i>Carol-anthem</i> )	14,197	\$0.15
BORNSCHEIN, FRANZ C. Glad tidings of great joy	14,196	.15
CANDLYN, T. FREDERICK H. A Christmas lullaby ( <i>Carol-anthem</i> )	14,199	.15
MATTHEWS, H. ALEXANDER and J. SEBASTIAN MATTHEWS As Blooms the Rose ( <i>Anthem for Christmas</i> ) (Words by J. Sebastian Matthews)	14,236	.15

## Anthems—Men's Voices

HAYWARD-NEVIN Be glad and rejoice, O Daughter of Zion	14,198	.15
NEVIN, GEORGE B. Hark, a burst of heavenly music ( <i>Carol</i> )	14,194	.10

## Anthems—Women's Voices

PRAETORIUS-MANNEY The merry bells are ringing ( <i>Two-part</i> ) ( <i>Carol</i> )	14,215	.10
SOMERVELL-NEVIN The Christ-Child's star ( <i>Two-part</i> ) ( <i>Carol-anthem</i> )	14,195	.15

## Organ

LEMARE, EDWIN H. Joy to the world ( <i>Christmas Fantasia on</i> <i>"Antioch"</i> ), Op. 164	.90
STCHERBATCHEFF-CLOUGH-LEIGHTER The shepherds' pipes and the star	.50

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## NEW POST FOR MISS KLEIN

Appointed to Church of the Transfiguration, Washington.

Miss Charlotte Klein, A. A. G. O., well-known as a concert organist, has been appointed organist and director at the Church of the Transfiguration, Episcopal, in her home city, Washington, D. C. Her new duties were assumed on Sept. 1. Miss Klein has charge of large mixed senior and junior choirs.

Last June Miss Klein was sent to Troutdale, Colo., as Washington alumnae delegate to the Mu Phi Epsilon national honorary musical sorority biennial convention, and later joined the post-convention party touring Pike's Peak, Salt Lake City and Yellowstone. Upon her return to Washington she motored to Toronto, by way of Niagara Falls, returning by way of Rochester, to see the Eastman Theater, etc.

## Memphis Console on Display.

The large five-manual console for the new municipal organ at Memphis, Tenn., has been on display in the windows of the piano salesroom of the W. W. Kimball Company in Chicago and has attracted a large amount of attention, both from organists and from those to whom a modern organ is an object of awe and mental perplexity. The console is a beautiful piece of work. It is of the drawstop type. The Memphis organ is being installed and its formal opening is expected to take place before Christmas.

## Tri-City Club Meeting.

A meeting of the Tri-City Organists' Club was held Oct. 5 at the Evangelical Church of Peace, Rock Island, Ill. Following a dinner a short business session was held, after which a program was given. The Rev. F. J. Rohlf of the Evangelical Church of Peace spoke on the work of the organist in the church service. Miss Gertrude Branigan of Davenport played two numbers. Arthur Gingras of Davenport gave three numbers. Over fifty were present for the program.

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# ANNOUNCEMENT

by The **HALL** Organ Co.

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**V**ERY, very few members of organ committees have had the opportunity to profit from the experience of buying more than one organ. As a substitute for such experience, as an aid in reaching a decision among the maze of claims and counter claims put forth by organ builders, The Hall Organ Company will publish in this magazine, beginning with the next issue, a series of advertisements which will deal with the various phases of organ buying.

This series of advertisements will deal with questions, one or another of which may be just the one upon which you want more information. In separate advertisements each of these questions will be answered in detail.

Follow the series carefully and you will see that throughout the point of view of the organ committee, not the organ builder, is given first consideration.

The advertisements will deal with such questions as the amount of space an organ needs, how large an organ various sized churches require, the durability of organs, how an organ should be built to withstand weather, what decides how much an organ is to cost, and much else equally interesting.

These questions will be frankly and fully answered in the advertisements to follow. If you want an answer to some particular questions facing you at the present time, write to The Hall Organ Company direct. Your letter will be welcome and will be given the most careful consideration.

### Detroit Doings

By GUY C. FILKINS

Detroit, Mich., Oct. 22.—Detroit organists are very grateful and appreciative of the opportunity of having a Detroit column in *The Diapason*. We are mighty glad that the impressions received at the recent A. G. O. convention in June were such that "ye editor in chief" deemed us worthy of such distinction, and we shall try to live up to it.

A most intensive program of organ recitals has been planned at the Art Institute, under the direction of Dr. Francis L. York, curator of music. Edwin Arthur Kraft plays the first program on Nov. 11 and recitals will be given every Tuesday evening and Sunday afternoon.

October finds all Detroit organists back on the job, with winter plans well formed. The first special musical service at St. Paul's Cathedral takes place on Sunday evening, Oct. 28. The cathedral chorists, under the direction of Francis A. Mackay, present "The Creation."

Several choirs in the Detroit churches have seen radical changes in their personnel this autumn. Charles Frederic Morse has gone to the Grosse Pointe Memorial Church, where he will direct a double quartet. Mr. Morse for several years has been organist and choirmaster at the First Congregational Church. The Central Methodist Church has organized a solo quartet, which has succeeded the Hudson double quartet, which served Central Church for the past eleven years.

Abram Ray Tyler, A. G. O., returned to the organ bench at Temple Bethel on Oct. 14, having been kept from his duties since last July by a severe illness.

### EVANSTON ORGAN IS OPENED

William H. Barnes and Fellow Organists Heard on New Kimball.

The Kimball three-manual over which William H. Barnes presides at the First Baptist Church of Evanston, and the scheme of which appeared in the June issue of *The Diapason*, was opened with a series of services the week of Oct. 21, beginning with a recital by Mr. Barnes Sunday afternoon. At this recital the instrument made a very favorable impression both because of its beautiful solo effects and a very powerful full organ, quite adequate to the needs in this church. Mr. Barnes had an audience which filled the edifice and which received with great favor the following program: Grand Chorus in E flat, Guilmant; Concerto No. 5 (second and fourth movements), Handel; Minuet, C. P. E. Bach; Sketch No. 2 (C major), Schumann; Sonata No. 1 (E minor), James H. Rogers; "Harmonies du Soir," Karg-Elert; Fantasia on Four Well-Known Hymns, Roland Diggle; Reverie, Bonnet; Allegretto, Volkmann; Finale (D minor Sonata), Mailly.

A recital under the auspices of the Illinois chapter, A. G. O., took place Thursday evening, Oct. 25, at which time three organists of Evanston and the dean of the chapter, William Lester, former organist of the First Baptist Church, played groups. Harold Cobb of the First Presbyterian played Sowerby's "Comes Autumn Time," an Aria by Lotti and Mulet's "Thou Art the Rock" and received hearty applause at the completion of his group. Porter Heaps of the First Methodist Church played a Cantabile by Cesar Franck, Nevin's "Will o' the Wisp" and Dupre's "Cortege et Litanie." Herbert E. Hyde of St. Luke's gave two fine Bach interpretations to the Small Prelude and Fugue in B flat and the Bourree from the Violoncello Suite, followed this with his own effective "Lullaby" and Gavotte, and closed with Lemmens' "Marche Pontificale"—not a novelty, but refreshing in view of much later composition of lesser value and appeal. Mr. Lester played his own "In Indian Summer" and "A Southland

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Song" and closed the program with a very effective rendition of Reger's Toccata.

Mr. Barnes announced that Hugh Porter of New York will give a recital on this organ Dec. 2.

### Balogh to St. Patrick's, Montreal.

Dr. Louis L. Balogh of St. Peter's Cathedral, London, Ont., has been appointed organist of St. Patrick's Church, Montreal, and began his work there in October. Oct. 16 he gave a private recital at this church, in which he played: "Aria con Variazioni,"

Martini; Bridal Song, Goldmark; Scherzo in G. Bossi; Allegretto, Bottazzo; Vivaldi Concerto, D minor, Bach. Dr. Balogh is known as a composer, recitalist and choir director of marked ability.

### Series Arranged by Edgerton.

Arthur H. Egerton, director of the department of music at Wells College, Aurora, N. Y., has arranged a concert series for the school year in which prominent artists are to appear. Lynnwood Farnam will give an organ recital in this series Dec. 5.



## ERNEST WHITE

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## AUSTIN TO CHICAGO CHURCH

Second Church of Christ, Scientist,  
Has Placed Order.

Second Church of Christ, Scientist, Chicago, has placed with the Austin Organ Company the order for a three-manual instrument which will incorporate the pipes of the old and contain a number of new sets. The deal was negotiated by Calvin B. Brown, Austin representative in Chicago. Following is the specification of stops prepared for this organ:

**GREAT ORGAN.**  
 Double Diapason (open), 16 ft., 73 pipes.  
 First Open Diapason, 8 ft., 73 pipes.  
 \*Second Open Diapason, 8 ft., 73 pipes.  
 \*Gross Flöte, 8 ft., 73 pipes.  
 \*Violoncello, 8 ft., 73 pipes.  
 \*Gemshorn, 8 ft., 73 pipes.  
 \*Hohl Flöte, 4 ft., 73 pipes.  
 \*Octave, 4 ft., 73 pipes.  
 \*Quint Mixture, 2 rks., 122 pipes.  
 \*Fifteenth, 2 ft., 61 pipes.  
 \*Contra Posaune, 16 ft., 73 pipes.  
 \*Tromba, 8 ft., 73 pipes.  
 \*Chimes, 25 bells.

\*Enclosed in Great expression box.

**SWELL ORGAN.**  
 Bourdon, 16 ft., 61 pipes.  
 Diapason, 8 ft., 61 pipes.  
 Aeoline, 8 ft., 61 pipes.  
 Unda Maris, 8 ft., 49 pipes.  
 Viole d'Orchestre, 8 ft., 61 pipes.  
 Viole Celeste, 8 ft., 61 pipes.  
 Sallcional, 8 ft., 61 pipes.  
 Rohr Flöte, 4 ft., 61 pipes.  
 Fugara, 4 ft., 61 pipes.  
 Mixture, 3 rks., 183 pipes.  
 Cornopean, 8 ft., 61 pipes.  
 Oboe, 8 ft., 61 pipes.  
 Vox Humana, 8 ft., 61 pipes.  
 Tremolo.

**CHOIR ORGAN.**  
 Geigen Principal, 8 ft., 73 pipes.  
 Lieblich Gedeckt, 8 ft., 73 pipes.  
 Flauto Traverso, 8 ft., 73 pipes.  
 Unda Maris (Flute Celeste), 8 ft., 61 pipes.  
 Dulciana, 8 ft., 73 pipes.  
 Harmonic Flute, 4 ft., 73 pipes.  
 Piccolo, 2 ft., 61 pipes.  
 Clarinet, 8 ft., 61 pipes.  
 Celestial Harp, 61 bars.  
 Tremulant (electric).

**PEDAL ORGAN.**  
 Open Diapason, 16 ft., 32 pipes.  
 Sub Bass, 16 ft., 32 pipes.  
 Violone Dolce, 16 ft., 32 pipes.  
 Lieblich Gedeckt (Swell), 16 ft., 32 notes.  
 Flute (Open), 8 ft., 32 notes.  
 Dolce Flute (Bourdon), 8 ft., 32 notes.  
 Contra Posaune (from Great), 16 ft., 32 notes.

## A. EAGLEFIELD HULL IS HURT

Train Passes Over English Organist,  
but His Life Is Saved.

According to news from London, Dr. A. Eaglefield Hull, well-known organist, writer of music and editor of the "Dictionary of Modern Music and Musicians," fell from the platform at Huddersfield station as a train was entering the station, one carriage passing over him before the train was stopped. Fortunately he fell between the rails and his life was saved by his having the presence of mind to lie still, though he suffered a fractured rib and severe shock. He was taken to a hospital, where reports state he is on the way to recovery.

Bethany Reformed Church, Perry avenue and One Hundredth and Eleventh place, Chicago, which has a large Hinners three-manual installed a few years ago, is arranging another series of recitals by various organists once a month. Dr. Minor C. Baldwin gave the opening program of the series Oct. 23. This is the third season of the Bethany programs.

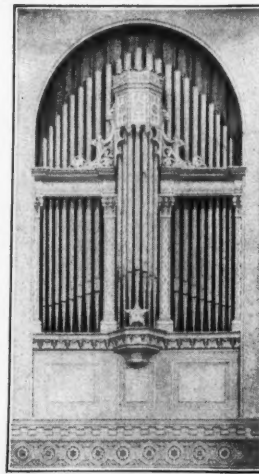
The twentieth anniversary of Esther Dunn Keneston as organist of Grace Protestant Episcopal Church, Albany, N. Y., was celebrated at a special service in the church Oct. 21. The rector, the Rev. Paul Herbert Birdsall, who is rounding out his thirtieth year at Grace Church, made the address. Dr. Frank Sill Rogers, organist at St. Peter's Church, played a recital and special hymns were sung.

William F. Philip, teacher in the pianoforte department of the Troy Conservatory of Music and well known as a choral conductor, has been appointed organist of the United Presbyterian Church of Troy, N. Y. Mr. Philip was for two years organist of the Woodside Presbyterian Church, resigning this post last spring.

## E. Stanley Seder



Edwin Stanley Seder, F. A. G. O., has entered on what promises to be his busiest recital season. Sept. 4 he gave the dedicatory recital on the three-manual Kilgen at Essex Community Church, Chicago, on whose specifications he acted as adviser. Sept. 30 he was organist for the dedication of Hippach Memorial Chapel and its Aeolian organ at Green Ridge Cemetery. Oct. 17 he gave a recital on the three-manual and echo Möller organ at Tabor Lutheran Church, Chicago. Mr. Seder will spend most of November on his first Pacific coast tour, commencing Nov. 1 with a recital at the Scottish Rite Temple, St. Louis, playing the large Kimball organ. This will be his third recital in the Missouri city. Other performances will follow at Hannibal, Mo., Quincy, Ill. (under auspices of Quincy chapter, N. A. O.), Batesville, Ark. (Arkansas College), Tucson, Ariz., Los Angeles (First Baptist Church), Stockton, Cal. (College of the Pacific), Oakland, Cal., Grand Junction, Colo. (dedication of three-manual Reuter organ), Pueblo, Colo., City Auditorium, where a large Austin organ is located, and Lincoln, Ill.

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HENRY S. FRY  
ORGAN RECITALS—INSTRUCTION

Kansas City Times, Kansas City, Missouri:—Henry S. Fry, organist from Philadelphia, caused an audience last night in the richly simple auditorium of the Linwood Presbyterian Church, to forget the heat. That is enough for any musician to accomplish in any one evening.

Mr. Fry's playing likewise sustained the musical reputation of his home city, so well cared for in other fields by the incomparable Philadelphia Orchestra and Curtis Institute of Music. For he possesses the rarest of all virtues in an organist and that is the restraint of a man of true good taste. The fine instrument he played is capable of

reaching almost any extreme he might have driven it toward, and he chose none of them.

Singularly, he was most interesting in the more quiet things, for the enrichment of which he chose pastel tints of the greatest appropriateness and considerable variety. The andante of Widor's Fourth Organ Symphony was thus lent the effect of being heard at a distance and made markedly impersonal, chaste and calm. There were none too many vigorous moments for contrast; what climaxes there were arrived after musicianly preparation and not by the sudden punching of the sforzando button.

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—F. J. Palmer in the Ottawa Citizen.

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## WILL REVIEW FIFTY YEARS

## Men Prominent in Organ World to Address Teachers' Convention.

The program of the convention of the Music Teachers' National Association is rapidly nearing completion. William Arms Fisher, newly elected president, has been fortunate in getting together a group of the leading musical educators of the country, who will contribute papers to the meeting of the fifty-second year, which is to be held at Cleveland, Dec. 27 to 29, with headquarters at the Hotel Cleveland. The program will have to do with "Fifty Years of Musical Progress," given, to quote Mr. Fisher, "not in any boastful spirit, but with the purpose of making a thoughtful and critical contribution to the history of music in our country from 1876 to the present day."

Promises to speak have been received from the following: Edward Dickinson, D. A. Clippinger, Glenn Dillard Gunn, William Treat Upton, Sigmund Spaeth, Charles N. Boyd, Dean Peter C. Lutkin, Clarence Dickinson, Ernest Schelling, Olin Downes, Henry L. Mason, E. R. Kroeger, Ernest M. Skinner, Harry B. Jepson, Palmer Christian, Thaddeus Rich, Felix Borowski, Arthur Heacock, Adolf Weidig, Earl V. Moore, Waldo S. Pratt and others. Mr. Skinner is to speak on "Structural Changes in the Organ in Fifty Years and the Growth in the Manufacture and Use of the Organ Since 1876." Professor Jepson will speak on "Organ Performance Fifty Years Ago and Now, and the Great American Organists," and Mr. Christian's topic is "American Composition for the Organ Since 1876." Mr. Boyd will speak on "Choir Development since 1876 and the Pre-eminent Choirmasters," Dean Lutkin on "The Larger Choral Groups" and Dr. Clarence Dickinson on "American Composers of Choir Music in the Period Since 1876."

## Play Carillon Made in U. S.

The Buckley memorial carillon of St. James' Episcopal Church, Danbury, Conn., has been the center of interest in the last month because of the visit of two well-known musicians, one a famous carillonneur, the other better known as an organist, but rapidly gaining a reputation in the field of carillon work. On Oct. 4 Ruth Muzzy Conniston, organist of Third Church of Christ, Scientist, and organist and director of music at Central Synagogue, New York City, and formerly carillonneuse of the Park Avenue Baptist Church, New York, gave an interesting program. On Oct. 6 Kamiel Lefevre, the famous Belgian carillonneur, formerly of Malines, but now of the Park Avenue Baptist Church, New York, gave an evening recital. On both occasions a large number of people heard the programs and enjoyed them. Melvin C. Corbett of Darien, Conn., gives a recital every Sunday afternoon preceding the vesper service. It is worth while noting that this carillon is the first to be made in America. It was installed last June by Meneely of Watervliet, N. Y. The church is known as the "Church of the Singing Tower." The boy choir is to sing a service in November at St. John's Episcopal Church, New Milford, Conn. It has been invited for services at several other churches in nearby towns. Sherman J. Kreuzburg is organist and choirmaster of the church.

## R. C. Helsing Goes to Minneapolis.

Raymond C. Helsing of New Britain, Conn., has been appointed organist and choirmaster at Gethsemane Church, Minneapolis, and was to assume his new duties Nov. 1. He has been at Bethany Church, New Britain, for several years, previous to which he was at Salem Square, Worcester, Mass. He is a former pupil of John Hermann Loud of Boston and has given many recitals.

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N. B. This Cantata is now in rehearsal by the celebrated Strawbridge & Clothier Chorus, Philadelphia. The work is to be sung by them each day for ten days before Christmas under direction of Dr. H. J. Tily.

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9-6-28.

"Having listened in on the program of the above date, from 7:00 to 8:30 P. M., received your organ recital with very much satisfaction. There is just one word that I must say in regard to the organ, and that is 'marvelous.' Received the program just as clear and distinctly as if it was broadcast from my own good old town, 'Baltimore.' I received the program with a Kolster radio, type 6J."

"Bennett organ recital came in fine. Fine organ for broadcasting. Wonderful tone. Thanks."

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## New York Activities

News of the Organists and Their Work  
in the Metropolis

By RALPH A. HARRIS

New York, Oct. 20.—Lynnwood Farnam has begun his "complete Bach" series of forty recitals running through the entire season during alternate months. These are given Sunday afternoons at 2:30, each program being repeated on the following Monday evening at 8:15. The series will include the entire organ works of Bach, and this means, obviously, many obscure works, infrequently or almost never given public performance.

The Church of the Holy Communion, Sixth avenue at Twentieth street, is packed to overflowing at every recital, the audiences including not only many organists, but other musicians and artists. Mr. Farnam is looked upon as one of the foremost of modern interpreters of Bach. He believes in adapting Bach to the modern organ, just as J. S. B. himself would undoubtedly do were he here in the flesh to play his own compositions upon instruments such as we have today.

The large chorus of the Central Methodist Episcopal Church, Brooklyn, consisting of over 250 voices directed by Dr. Tali E. Morgan, celebrated its tenth anniversary with a special musical service Sunday evening, Sept. 30. The choral numbers sung at that service were Shelley's "Hark, Hark" and Rossini's "Inflammatus."

On the following evening a banquet was tendered the choristers by the official board of the church. In addition to this one festival service, the celebration is really being carried on throughout the year by having special choral music every Sunday evening. Once a month the Gloria Trumpeters assist.

Miss Ruth Graham is the organist of this church and plays a twenty-minute recital preceding each evening service. At the special anniversary service she played: "Jubilate Deo," Silvers; "Kamennoi-Ostrow," Rubinstein; Capriccio, Lemaigre; "Song of Praise," Matthews. Miss Graham came to New York a year ago from the First Presbyterian Church of Franklin, Ind., and has been a pupil of Charles F. Hansen and Clarence Dickinson.

"Elijah" is being given its annual presentation by the choir of St. Bartholomew's Church, under the direction of Dr. David McK. Williams, on the four Sunday afternoons of October.

Philip James, well-known as organist, composer and orchestra conductor, is the newly-appointed director of the Brooklyn Orchestral Society. Mr. James is a native of New York. His compositions have been performed by the New York Symphony Orchestra, the New York Oratorio Society and many other prominent organizations and artists. For the last seven years he has directed the New Jersey Orchestra at Montclair and has held prominent church positions as well. For some years he was at St. Mark's-in-the-Bouwerie.

Herbert Stavelly Sammond has issued an attractive folder announcing his season's activities. Mr. Sammond is organist and choirmaster of the Middle Collegiate Church, conductor of the Morning Choral of Brooklyn, the Flatbush Congregational Church Choral Society and the Flushing Oratorio Society and chairman of the executive committee of the National Association of Organists.

Announcement has been received of the second American tour of the Rev. Dr. Edmund H. Fellowes of St. George's Chapel, Windsor, England, a distinguished authority on English music of the Elizabethan and Jacobean periods. Dr. Fellowes is expected

to come here early in February. His former visit was in the latter part of 1927.

William A. Goldsworthy announces a special Verdi service to be given at St. Mark's-in-the-Bouwerie Sunday afternoon, Nov. 4. At this service Verdi's "Four Sacred Pieces" will be given (for the first time in America, we believe) by the church choir of twelve solo voices, piano and organ, under Mr. Goldsworthy's direction.

Lew White played a special request program from station WJZ Sunday afternoon, Oct. 21. The program included: Overture to "William Tell," Rossini; "Liebestraum," Liszt; "Pomp and Circumstance," Elgar; "A Dream," Bartlett; Selection from "Robin Hood," DeKoven.

Willard I. Nevins is giving many special musical services at the Fourth Presbyterian Church, Manhattan, with his chorus of trained voices and solo quartet. Sunday evening, Oct. 21, Gaul's "Holy City" was the special feature.

Mendelssohn's "Hear My Prayer" was given by the choristers of St. Paul's Church, fifty men and boys, directed by Ralph A. Harris, Sunday evening, Oct. 7, the soprano solos and obligato being sung by Master Carl H. Whistler, 1928 gold medal winner of the New York Music Week Association. This is the first of the series of nine festival evening services given at St. Paul's on the first Sunday of each month throughout the season.

### Ralph A. Harris Back from Europe.

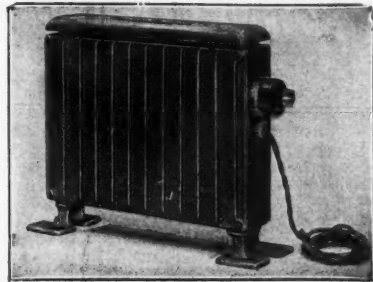
Ralph A. Harris, the Brooklyn organist and New York correspondent of The Diapason, has returned home after a summer spent abroad. He reports a delightful vacation in and about England and Scotland, his travels covering practically every important cathedral town. He heard fourteen of the cathedral choirs, and some other choral bodies. Unfortunately those of York, Lincoln, Worcester, London and Hereford were on vacation. The choral work at Brompton Oratory and Westminster Cathedral he describes as exquisite. Westminster Abbey has a fine choir, but in many other prominent places he found groups of boys who sing with a colorless tone, lacking the virility which marks the best of American choirs.

### Becker as Paulist Accompanist.

Arthur C. Becker, organist and choirmaster of St. Vincent's Catholic Church, Chicago, dean of the music school of DePaul University and known to readers of The Diapason through his column on Catholic music, has been appointed permanent accompanist to the Paulist Choir. Father O'Malley, C. S. P., recently appointed head of this well-known boy choir, was advised by his predecessor, Father Finn, to secure the services of Mr. Becker. Both Father Finn and Father O'Malley have for years watched with interest the progress Mr. Becker has made and have especially admired his efforts as choirmaster to make St. Vincent de Paul one of the leading choirs of the city. Mr. Becker will accompany Father O'Malley and the boys on all their concert tours, a series of which will begin next January.

### Death of Francis E. Gladstone.

Dr. Francis Edward Gladstone died at Hereford, England, in September at the age of 83 years. Dr. Gladstone was successively organist of Llandaff, Chichester and Norwich Cathedrals, also of Christ Church, Lancaster Gate, W. He was a son of the Rev. J. E. Gladstone, who was a first cousin of William E. Gladstone. When a child, he was articled to Dr. Samuel Sebastian Wesley, at that time organist of Winchester Cathedral. Dr. Gladstone was at one time a teacher and examiner. For twenty-seven years he was a professor at the Royal College of Music, and was an examiner at Cambridge, Dublin and London Universities. He resigned his post at the R. C. M. in 1910 and joined the Roman Catholic Church.



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Mr. Swinnen started off his already heavily booked season in Hagerstown, Md., on Sept. 13. The Hagerstown Morning Herald says:

"Mr. Swinnen's program was arranged to cover an extensive variety of moods and styles and was especially characterized in a manner to bring out practically all of the seeming endlessness of the organ's tonal resources.

"In playing such a varied program, Mr. Swinnen unquestionably displayed his right to be called a great organist. His mastery of the instrument is at times uncanny; his technique is of the very highest, and his playing is both masterful and solid. He has a dazzling pedal-technique that was brought in evidence more than once throughout the program."

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# National Association of Organists Section

WILLARD IRVING NEVINS, EDITOR



## OFFICERS OF THE N. A. O.

President — Reginald L. McAll, 2268 Sedgwick avenue, New York City.  
Chairman of the Executive Committee — Herbert Staveland Sammond, 725 Argyle road, Brooklyn, N. Y.  
Secretary — Willard I. Nevins, 340 Manor road, Douglaston, N. Y.  
Treasurer — Ernest F. White, 49 West Twentieth street, New York City.  
Headquarters — Church of the Holy Communion, 49 West Twentieth street, New York City.

Organists in the vicinity of Bangor, Maine, will be interested in knowing that a new chapter has been formed in that city with Mrs. Grace B. Howes as president. We wish them all success for 1928-29 and many years to come.

We need more new members during November and December if we are to maintain our 1928 record of one new member for each day of the year.

Please send your order to headquarters for the new edition of the "History and Aims and Objects of the N. A. O." Each chapter should procure a good supply.

The prize competition committee for awarding the prizes donated by the Skinner Organ Company reports that a large number of manuscripts were received for the contest, which ended Oct. 1, and that the compositions are in the hands of the judges. The names of the successful contestants will be announced as soon as possible.

G. D. Cunningham, noted English recitalist, will visit America for a recital tour early in 1929 under the auspices of the N. A. O. We hope that many of our chapters will plan to have Mr. Cunningham play for them and we are sure that Dr. Alexander Russell of the Wanamaker Concert Direction will be pleased to furnish each chapter with the details of the tour.

As noted in the adjacent reports, October brought a renewal of the activities of various chapters. The Portland convention seems to have kindled new enthusiasm for larger and better chapter programs for the season. In several reports we note that choral programs are being emphasized even more than in the past. An evening of choral music attracts the general public, and is most beneficial to the musical standards of the churches. We hope every chapter will plan for one such program during the winter.

The fall season is a good time to organize a chapter for your locality if there is not one at the present time. Do not feel that you must have fifteen or twenty members for a beginning. Start with five if necessary and in a short time you will have more than fifteen or twenty. A good way to begin is to call a few together for a dinner and plan definite work for each one present. You may be fully prepared for such a meeting by communicating with the organization committee at headquarters. It will provide you with complete information and give you many new ideas for chapter building.

## Executive Committee Meeting.

The executive committee met at headquarters Monday, Oct. 15. The following were present: Chairman Sammond, Mrs. Keator, Miss Carpenter, Miss Whittemore and Messrs. Stanley, Marks, Farnam, Harris, Maitland, Carl, Dunclee and Nevins. The treasurer's report showed a very satisfactory balance for this time of the year.

Miss Carpenter gave a report of the outing to Princeton, N. J., which was a gift of the Skinner Organ Company to the New Jersey council and the headquarters chapter. It was moved and voted that a letter of appreciation

be sent to the Skinner Company.

Mr. Riesberg reported that \$400 was received in September for convention program advertising.

Plans were discussed for the promotion of the recital tour of G. D. Cunningham of England, which will be under the auspices of the N. A. O.

After hearing reports from several committees the meeting adjourned.

## New York Conference on Anthems.

The public meetings committee announces a conference on church anthems and a choral service to be held at the Fourth Presbyterian Church, West End avenue and Ninety-first street, New York City, Thursday, Nov. 15. Dr. Harold W. Thompson, editor of the quartet and chorus choir department of The Diapason, will talk at 4 o'clock in the afternoon. Supper will be served at 6 and at 8 o'clock. The solo quartet of the church, assisted by members of the choir of St. Bartholomew's Episcopal Church, will sing "The Four Horsemen," a sacred cantata by Candlyn.

The committee extends a cordial welcome to all to attend the afternoon and evening sessions. A limited number of reservations will be made for supper.

## Portland Chapter (Maine).

The Portland, Maine, chapter met at St. Luke's parish-house Wednesday evening, Oct. 10. The recent convention was discussed. Alfred Brinkler announced the formation of a new chapter at Bangor with Mrs. Grace B. Howes as president. The members then inspected the new Skinner organ in the cathedral. The organ was formally dedicated on Oct. 3 and a recital was given by Mr. Brinkler.

## New Jersey Council.

George I. Tilton, president of the New Jersey council, entertained the members of the executive committee at his home in Trenton on the evening of Oct. 2. At the meeting which followed dinner the place for the 1929 rally was selected, Long Branch being chosen upon the invitation of Monmouth chapter. A tentative program was arranged. Various other matters were discussed, looking to the enlargement of the membership and dealing with N. A. O. affairs throughout the state.

On the evening of Oct. 8 President Reginald L. McAll was the principal speaker at the opening of the Trenton Community School of Religious Education. Mr. McAll's address was received favorably by his audience, and many commendatory messages have been received by the president of the council in regard to this talk. Five Trenton organists are co-operating in giving a course in "music in the worship of the church school" in connection with this community school.

Many New Jersey organists traveled to Princeton on the afternoon of Saturday, Oct. 13, for the purpose of hearing the new chapel organ.

GEORGE I. TILTON, President.

## Central New Jersey.

At a recent executive committee meeting of the Central New Jersey chapter George I. Tilton was appointed publicity manager. This is a newly created office and one which should result in more widespread knowledge of chapter activities among the people in this district.

Mrs. Claire Collins has been accepted as an active member, bringing the total of active members up to sixty-one, while associates number forty-nine.

So far as possible Sunday, Nov. 18, will be observed by organists of the chapter as "Schubert day" and music of that composer will be used in the services of the churches.

On Tuesday evening, Oct. 9, at the home of Mrs. Kendrick C. Hill, the executive committee entertained the quartet choirs and other soloists who have assisted the chapter by singing

in festival services. An organization was formed to be known as the "Auxiliary Chorus of the Trenton Chapter of Organists" ("Trenton" being used for convenience instead of the somewhat longer title "Central New Jersey"). The chorus will hold monthly rehearsals and will start work almost immediately on music for the annual candlelight carol service given at Christmas time. Some oratorio work is also contemplated.

It is interesting to recall that four years ago this chapter sponsored the organization of the United (Chorus) Choirs of Trenton, which is still flourishing, having given Brahms' "Requiem" in the Capitol Theater at Trenton last spring during music week.

RAMONA C. ANDREWS, Secretary.

## Monmouth, N. J., Chapter.

The Monmouth chapter held its fall meeting in New York City Oct. 5 with nineteen members and many guests present. From Asbury Park a special bus took the members directly to St. Andrew's M. E. Church in New York, where Mrs. Keator is organist. At 11:30 a. m. an interesting program was rendered by Miss May Korb, soprano, of Portland, Maine, with Edward Hart and Mrs. Bruce S. Keator as accompanists, and then there was an address by Dr. Clarence Dickinson, organist and director of music at the Brick Presbyterian Church, New York City, and director of the new school of sacred music at Union Theological Seminary. Dr. Dickinson told of the efficient staff of that school and of the opportunities offered there.

For the musical program Miss Korb sang: "How Lovely Are Thy Dwellings," Liddle; "The Mermaid's Song," Haydn; "Dimmi Fanciulla," Rizz; "The Nightingale," Alabieff; "C'est Mon Ami," Weckerlin; "Liebesbotschaft," Schubert; "Charity," Hagemann; "To a Messenger," La Forge.

Immediately following the program luncheon was served in the church parlors. Among the guests were: R. L. McAll, national president; G. I. Tilton, state president; Dr. and Mrs. Dickinson, Mrs. William Neidinger, Herbert Sammond, chairman of the national executive committee; Frederick W. Riesberg, Kate Elizabeth Fox, Lilian Carpenter, Justin Lawrie, Margaret Keller, Edward Hart and Mary A. Coale.

Instead of the usual current events program, Mr. McAll and Mr. Tilton spoke. Mr. McAll outlined the work for the coming year and spoke of the next annual convention to be held in Toronto. He emphasized the high ideals for which the N. A. O. stands. Mr. Tilton also outlined the program of the year. He expressed the wish not only that New Jersey may remain at the front in membership, but that it shall be an alert and studious membership. He asked that as organists we try to see that better instruments are installed, that the members of the N. A. O. impress the public with the dignity of music and foster closer relations with the clergymen; that we beautify the church service through our music, and that we keep our instrumental music on a high plane.

The business meeting followed and Sherman J. Kreuzburg, delegate to the Portland convention, gave an interesting and inspiring report. One new name was proposed for membership and Mrs. Rothfritz was accepted as a member. It is with regret that we see Mr. Van Gillewe leave for California, but our best wishes go with him. Mr. Farrar was made vice-president in his stead.

The state rally next spring is to be held at Long Branch, Monmouth chapter being host.

The next meeting will be held in Freehold, Nov. 9, when Grace Leeds Darnell of the Flemington Choral Society will speak and give a demonstration with forty pupils of the Freehold public schools, showing what can

be accomplished in one rehearsal with untrained singers.

HELEN E. ANTONIDES, Secretary.

## Camden, N. J., Chapter.

A vital change in the organization of the N. A. O. groups in Camden occurred at the meeting on Sept. 17, when the Camden chapter and the former Musical Art Society were amalgamated into a new organization to be known as the Musical Art Society of Camden, consisting of two clubs of separate identity—an organ club (Camden chapter, N. A. O.) and a choral club, each in charge of a vice-president of the society.

Wilfred W. Fry, LL.D., who was elected an honorary member of the N. A. O. by the Portland convention, becomes president of the new society. The vice-presidents (one elected by each club) are Marjorie Riggins Seybold, A. A. G. O., who becomes president of Camden chapter, N. A. O., and Robert M. Haley, who retains his position as head of the choral club. Mrs. Seybold was the leader in the formation of Camden chapter and it is in recognition of her interest and ability that she succeeds to the head of the chapter.

Active members of one club secure admission to functions of the other and an associate member becomes entitled to the activities of both groups. It is hoped that with this union of two groups having identical purposes and ideals will come an added advantage because of the pooling of the efforts of a greater number working as a unit for one cause—resulting in greater community support, larger memberships and more comprehensive development of activities.

After the business meeting we listened with pleasure to Miss Isabel D. Ferris, who described the good times most of us missed by not attending the Portland convention. The usual refreshments and a pleasant social time concluded the evening's program.

Organ club memberships were extended to Henry S. Fry and Miss Olive J. Fairbank. Miss Vera Mounce joined the associate membership.

The following activities are planned for the first part of the season:

October meeting—Recital of his own compositions by William T. Timmings.  
Nov. 8—Invitation concert at Hotel Walt Whitman.

November meeting—Award of prize in composition contest.

December meeting—Annual candlelight carol service.

January—Members' recital.

HOWARD S. TUSSEY, Chairman,  
Executive Committee.

## Union-Essex Chapter.

The monthly meeting of the Union-Essex chapter was held in the auditorium of the Lauter Piano Company, Newark, N. J., Monday evening, Oct. 8. Henry Hall Dunclee, the president, opened the business meeting, announcing ten new members—from Elizabeth, Henry S. Miller, Miss A. R. Whittemore; from Roselle Park, Mrs. C. A. Potter; from Newark, Edward S. Breck, Edward A. Prouty, Mrs. William F. Sieder, Mrs. Robert Walsh; from Orange, Mrs. William H. Gilbert; from East Orange, W. R. Britton and Miss L. L. Hood. The resignation of Miss Grace Leeds Darnell was accepted. An appreciation of her splendid work as a member and a deep regret that her change of location to New York City forced Miss Darnell to leave the chapter was expressed by the president, Mr. Dunclee.

Miss Jane Whittemore pictured in a stirring manner the inspiration she received at the Portland convention.

The noted baritone William Simmons sang two groups of songs and gave several encores. Miss Elsie Kaelber, artist pupil of Alexander Berne, played piano solos with a grace



and skill that charmed her audience and called for encores. In addition to this, the Rev. Walter Lowrie Whallon, D. D., who spent the summer in Europe, spoke on "England and Her Churches." The interesting statement was made that at the morning service in many of the English churches six congregational hymns with from seven to ten stanzas are sung without omitting one stanza.

RUSSELL SNIVELY GILBERT, Secretary.

#### Illinois Council.

The initial luncheon of the Illinois council for the season, held at the Davis Store Sept. 28, was marked by reports for the year and by the election of officers. The report of the nominating committee, presented in the spring, was approved, thus placing in office the following for the Chicago chapter of the Illinois council:

President—Lily Wadhams Moline.  
Vice Presidents—Fred Faassen and Stanley Martin.

Secretary—Irene Belden Zaring.  
Treasurer—Samuel H. Kenison.  
Executive Committee—Harold Cobb, Alice R. Deal, S. E. Gruenstein, Walter D. Hardy and Herbert E. Hyde.

By a vote of forty-two to twenty, with sixty-two of the sixty-five members of the N. A. O. in Chicago voting, a proposal submitted by the nominating committee, for the creation of a state presidency, with supervision of chapters and the duty of organizing new ones throughout Illinois, was adopted. William H. Barnes was installed in the office of state president. A vote of thanks to the retiring president, George H. Clark, was adopted.

The attendance at this luncheon and the plans outlined by Mrs. Moline and by Mr. Barnes made it clear that the season is to be one of unusual activity in Chicago and Illinois.

Mrs. Lily Wadhams Moline, the new president of the Chicago chapter, launched the activities of the season with an "evening festival" in the Kimball organ salon on the evening of Oct. 15. Thirty-five members and guests were present. Allen Bogen played two Sketches by Schumann, an Adagio Cantabile by Nardini and Mulet's "Carillon-Sortie." Mrs. Gertrude Bailey played another group, including: "Elfen," Bonnet, and "Seraphic Chant" and Toccata, by Mrs. Moline. Questions on organ matters were submitted to all present and answered by them to the best of their ability. Ice cream and cake refreshed the inner man.

The next evening festival will be held Nov. 19 at the Kimball Hall salon at 8 o'clock. A drive for new members was announced by Mrs. Moline, to end in January. First and second prizes will be awarded to members who bring in the greatest number.

#### Quincy Chapter, Illinois.

The first meeting of the fall and winter season of the Quincy chapter was an informal party at the lovely home of Mrs. Frances Mourning. Fourteen members were present to hear a detailed account of the national convention held in Portland, which was given to us by the president, C. Harold Einecke. After considerable discussion it was decided to have a study club at each meeting to study composers and organ compositions; also to hold N. A. O. public church services regularly during the season and have, besides the church organist, a guest organist. It was also decided to bring two able recitalists to Quincy under our auspices during the 1928-29 season and these artists will be Edwin Stanley Seder of Chicago and Dr. Frederic Stiven of the University of Illinois. Mr. Seder will conduct a class while in Quincy which will be open only to members of the local chapter. All of these recitals will be held at the official headquarters of the chapter, the historic Salem Evangelical Church. It was decided that we have our meetings on the second Tuesday of each month. After the business meeting musical games were played and prizes were awarded to William Spencer Johnson and Mrs. Paul Morrison.

Salem Church has given the chapter the sum of \$40 as a start to help pay for our first recital, which shows the

interest and co-operation of this progressive church.

After the meeting, Mrs. Mourning, assisted by the secretary, served sandwiches, cake and coffee. All the members said that it was the best and most profitable meeting we have ever had. Mr. Seder's recital will be played Nov. 6.

MISS JUANITA NICHOLS, Secretary.

#### Harrisburg, Pa., Chapter.

The Harrisburg chapter began its fall activities with a banquet at the Mollie Pitcher Hotel, Carlisle, Oct. 2. After the dinner the association was escorted to the First Lutheran Church, where Miss Clara Cromleigh is organist. This church contains a very old Midmer three-manual tracker organ. After a number of the organists had "tried it out" the party proceeded to the home of Mr. and Mrs. T. M. Wetzel for a social hour. A very interesting program for the season was outlined.

CLARENCE E. HECKLER, Secretary.

#### Lancaster, Pa., Chapter.

The October meeting of Lancaster, Pa., chapter was held at the residence of Charles E. Wisner, with a most enthusiastic gathering of organists planning events for the forthcoming season. On Monday evening, Nov. 19, the chapter will present Ernest White of St. George's Episcopal Church, Flushing, N. Y., in a recital of organ music. Mr. White made a profound impression by his mastery of the organ at the state convention of the Pennsylvania council in Reading.

#### Pottsville, Pa., Chapter.

An enthusiastic audience attended a public meeting and musical program of the Pottsville chapter Oct. 15 in the Public Library. The violin selections, Gavotte in E major by Bach and "A Spanish Dance" by Sarasate, were beautifully played by Albert Kear. Mr. Kear is one of Pottsville's most talented artists. "Morning," by Speaks, was pleasingly rendered by Miss Anna Webber as a soprano solo. Miss Webber also sang "Thank God for a Garden," by Del Riego. Miss Orrie Kaiser, a member of the chapter, accompanied the soloists.

A feature of the morning program was a talk on "Ecclesiastical Music in Europe," by Mrs. Sterling Bashore, formerly Miss Louise Hay of Pottsville. Mrs. Bashore, who with her husband, the Rev. Mr. Bashore, spent more than a year abroad, gave an interesting account of her travels and spoke especially of the famous St. Thomas' Church in Leipzig, where Bach was cantor.

#### Worcester Chapter.

Just as the final meeting of the Worcester chapter went out in June amid a wave of enthusiasm, so the first meeting of the autumn came in on a full tide of this same spirit, a majority of members being present and ready to work for an interesting and active season. This first get-together was held in the studio of President Frederic W. Bailey on the evening of Oct. 8 and partook of the nature of a lovefeast, for Mr. Bailey has won his way back to health after a severe illness which incapacitated him for several weeks. The meeting might well be said to have been cast in two-part form—"Reminiscence" and "Looking Forward." Part 1 was a resume of the June meeting. Then followed reports of the Portland convention, given by those who were privileged to take part in that feast of good music and good fellowship. There was little that could be added to the comprehensive reports of the convention in The Diapason, for these were graphically written, but a few details regarding rolling waves and over-indulgence in lobsters were effective. Part 2 gave all members an opportunity to be heard and there was an informal discussion of plans for the season. Program committees were announced, it having been decided to carry out again the scheme of last winter which proved so successful—that of appointing four members to take charge of each month's activity. This was found to result in more varied programs than under any other plan, each committee having carte blanche to carry out its

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706	Harold Rhodes.	The Virgin's Cradle Song	20c
713	Arnold Foster.	The Coventry Carol (Traditional)	15c
714	Heath Gracie.	I Sing of a Maiden	10c
716	Geoffrey Shaw.	Hail to Thee, Bethlehem	8c
256	H. C. Stewart.	Carolette	10c
A512	Arthur Somervell.	The Grasmere Carol (with descant)	30
A513	Arthur Somervell.	The Grasmere Carol (S. A. T. B.)	12c
A515	Harold Clarke.	A Christmas Carol (Old French Bring a Torch)	12c
	Arthur H. Brown.	Two Carols. (There Dwelt in Old Judea; When Christ Was Born)	10c

### Women's Voices (S. S. A.)

J. M. Joseph.	Three Old Carols. (Unacc.)	15c
211	The Three Kings	12c
212	Adam lay i-bounden	12c
213	Of One That Is So Fair	15c
W. H. Bell.	Four Medieval Songs. With String Quartet Accompaniment.	
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508	The Maiden That Is Makeles.	15c
509	Mater ora Filium	20c
510	The Flower of Jesse	20c

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B. C. 4	Of a Rose I Sing. For Small Choir, Harp, Cello and Bass.	40c
	Parts separate	30c
B. C. 5	Now Is the Time of Christymas. Male voices with piano and flute obligato	40c
B. C. 6	The Boar's Head. For male voices	40c
B. C. 7	This World's Joie. Mixed voices. (Unacc.)	40c
B. C. 8	I Sing of a Maiden. S. A. A. T. B. (Unacc.)	40c

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	Tyrley, Tyrlov.	60c
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E. D. Rubbra.	A Hymn to the Virgin	60c
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### UNISON OR SOLO

10.	Peter Warlock.	Adam lay i-bounden	10c
66.	Lilian Smith.	Christmas	10c
67.	Harry Farjeon.	Carol	10c
72.	Percy Judd.	Christmas	10c
87.	E. J. Moeran.	Christmas Day in the Morning	10c
96.	E. L. Bainton.	A Christmas Carol	10c

### Descants for Two Equal Voices by T. F. Dunhill

AD 18	The Holly and the Ivy	10c
AD 19	It Came Upon the Midnight Clear	12c
AD 20	The Moon Shines Bright	12c

### Carols by Healy Willan

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ideas.

A conference with clergymen and music committee chairmen is being arranged, concerts to be given during the winter begin to take definite outlines, organists who have not joined our chapter are planning to come into our ranks and one new member was welcomed at this meeting—so the signs point to a very active and happy season of 1928-1929.

ETHEL S. PHELPS, Secretary.

#### Orange County Chapter, New York.

The Orange County chapter, Middletown, N. Y., met Tuesday, Oct. 9. A luncheon was enjoyed at the Baptist community-house, after which a business meeting was held. Mrs. Sweezy, our president, gave a very interesting talk on the convention at Portland. Plans for the winter were discussed and an exceptionally good time is promised. Miss Helen Tolles also gave an interesting talk on her trip

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#### Kentucky Chapter.

The Kentucky chapter held its monthly meeting at the Mayflower apartments in Louisville Monday evening, Oct. 8. A number of musical events were planned for the season. It is hoped that a larger attendance will be present at the next meeting.

## Boston News Notes

By S. HARRISON LOVEWELL

Boston, Mass., Oct. 22.—Four days of festivity marked the bicentenary of St. Thomas's Parish, Taunton. Outstanding are several events. There should not be overlooked the service held in the Tremont Street graveyard, where stood the first rude building of the society. On the site of the altar were placed wreaths. Then there was the pageant entitled "From Seed to Harvest," written by Percival C. Lincoln. The prologue and the descriptive notes before the different scenes fell to our genial friend Walter J. Clemson, who also trained the choral bodies that took part in the musical embellishment of the fete.

The morning service of Sunday opened with the Hallelujah Chorus by Handel, played as a prelude. During the processional hymn, "The Church's One Foundation," there was dedicated a tablet, a stone taken from the foundations of the first church building, suitably inscribed and embedded in the floor of the transept, and thereafter a window in memory of the founders of the parish was dedicated. This window was the gift of Mr. and Mrs. Everett W. Manter and their daughters. The Te Deum was by Barret, the anthem, "God Is Our Hope and Strength," by Brewer, and the music of the communion office by Clemson. At the close of the service Mr. Clemson played Costa's "March of the Israelites." The sermon was preached by Bishop Slattery. On this high occasion the ancient prayer-book of 1742 given by the head of the House of Commons to Thomas Coram was reverently used.

And now that we have written an inadequate account of the parish festival it will be well to let the world know something about Mr. Clemson, who rounded out the forty-third year of his work as organist and choirmaster and then resigned. All the church musicians of America revere Mr. Clemson. Who has not heard of the Clemson gold medal awarded annually for the best anthem? Is there a better toastmaster or presiding officer in New England than Mr. Clemson? He also has distinctive merit as a composer. He was born in London. He graduated from Cambridge and received the degrees A. B. and A. M. After having been lecturer for a time at Lichfield Theological Seminary, armed with an introduction to our great and genial American poet, James Russell Lowell, he came to Boston and was appointed organist at the Theological Seminary in Cambridge. At the same time he was teacher of voice in the noted St. Paul's School, Concord, N. H. In a little while came the call to organize a boy choir for St. Thomas's Parish, Taunton.

After the fire of 1899 Mr. Clemson gave the parish church a beautiful three-manual Jardine organ. He was the first to install a movable Hope-Jones console. During seven years he was instructor of music in the Taunton High School. He is a founder of the American Guild of Organists, a fellow of the Guild of Church Musicians, a fellow of the Royal Society of Arts and chairman of the Taunton chapter of the Red Cross. For eight years he was dean of the New England chapter of the American Guild of Organists.

It was a happy thought on the part of the Jordan Marsh Company or the Frazee Organ Company, when, embowered amid bridal settings, there was placed on display in a Washington street show window of the great dry goods store the console of the new three-manual organ soon to be installed in Dana Hall School, Wellesley. (As a matter of real personal pride the "columnist" can point to the fact that this truly remarkable school for girls had its inception under the roof-tree of his parents' home in 1881. It began with a few students from several sections of the country under the direction of Miss Julia Eastman, noted author, who with her sister and cousin founded the present large insti-

tution in memory of her father, the Rev. John Eastman. The school was organized with a complete faculty of splendid women, and the music department was placed in care of my sainted sister. Unfortunately she sacrificed her life to save others and passed on without having begun her professional work.) This console is such a beautiful gem of craftsman's art it irresistibly invites one to play. Naturally it attracted much attention.

The history of the Ruggles Street Baptist Church is one that includes great musical achievements. Long ago when Mr. Ford of Youth's Companion fame was living money was as water, and the male quartet of this church attained a vocal ensemble whose perfection was unequaled in any Protestant church in New England. There has been the inevitable struggle for existence during the last few years and especially since fire destroyed the old edifice; but the traditions of fine music are being maintained as far as is possible under more difficult conditions by the present organist-choirmaster, Walter Arms. His chorus is composed wholly of volunteers, but these young people are eager to undergo the intense training needed to develop an excellent chorus.

After an interim of more than forty years, it is the good fortune of the writer to be called to St. Paul's Episcopal Church, Newton Highlands, as organist and choirmaster. The beginning of his career as organist was during the summer months at the old Congregational Church in the same community. He now occupies a position within a stone's throw of the church where he first played. St. Paul's has not changed materially, but a beautiful Gothic stone structure occupies the place of the Congregational Church, and Edgar Jacobs Smith plays a splendid Hook-Hastings organ. The organ at the Episcopal Church was rebuilt recently by the William Laws Company of Beverly, and is an instrument sufficiently large to meet the service requirements.

Wednesday evening, Oct. 3, a new two-manual was dedicated in the Masonic Hall, Newtonville. It was built by Hook-Hastings and is of beautiful tone. It commemorates those lodge men who participated in the world war. Such an occasion called for unusually fine instrumental and vocal music. It is unlikely that any in the large audience went home disappointed, for the musical treat offered by the organists, D. Ralph MacLean (Congregational Church, Newton Center) and John Hermann Loud (Park Street Church, Boston), and the baritone, Franklin Field, was of the best. The program included the following selections for the organ: "Clair de Lune," Karg-Elert; Meditation and Toccata, d'Evry; Concert Overture in B minor, Rogers; Reverie, Debussy; Christian; "Comes Autumn Time," Sowerby; "Love's Dream," Liszt; Prelude, Clerambault; Finale from Sonata 7, Guilman, and Toccata, "Thou Art the Rock," Mulet. To his share of the program's success, Mr. Loud contributed an improvisation on "Onward, Christian Soldiers," a type of extempore playing in which he is a past master.

In Bailey Hall, Cornell University, Sunday evening, July 29, John Hermann Loud played a program of notable organ selections, as follows: Fantasia and Fugue in G minor, Bach; Romanza from Sonata da Camera in D minor, Peace; Allegretto from Sonata in E flat minor, Parker; Cantabile, Franck; "Scherzo Symphonique Concertant," Lemmens; Canzona in F minor, Vierne; Caprice, Guilman, and "Marche Pontificale" from Symphony 1, Widor.

Everett L. Lovering, a well-known Somerville musician, died Oct. 16 at the age of 78 years, having been stricken while on the organ bench at the First Universalist Church, where he had served many years. Although born in Hamilton, he had lived in Somerville since childhood. Besides being organist at the church mentioned, he was the organist for the

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Many are the lectures on music and the concerts listed for the season's course at the Boston Public Library. The lectures cover a wide range of musical subjects and are given by notable people.

Albion Metcalf, organist and choirmaster of the First Baptist Church, Malden, who spent his summer in France, gave a piano recital at Jordan Hall Saturday afternoon, Oct. 20.

## Memorial to Eight Generations.

An Austin organ of two manuals, the gift of Walter Christie, was dedicated at the Old South Presbyterian Church, Bergenfield, N. J., Oct. 14. The organ is a memorial to the eight generations of Christies who have worshiped at the Old South Church. A series of recitals is scheduled for Wednesday evenings beginning Oct. 17. Mrs. Gertrude Elizabeth MacKellar, F. A. G.

O., recently appointed organist and director of music at South Church, is to play.

Walter H. Nash has been appointed organist of the Brooklyn Society for Ethical Culture. In introducing the new organist to those who will hear him from Sunday to Sunday the calendar of the society quotes from The Diapason as to the record of Mr. Nash.

Kenneth E. Runkel, F. A. G. O., organist and director at the First Presbyterian Church of Wausau, Wis., arranged a choir festival by the combined choirs of the church for the evening service Oct. 7 and the chorus consisted of eighty voices.

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### News from Cleveland

By CARLETON H. BULLIS,  
M. A., A. A. G. O.

Cleveland, Ohio, Oct. 15.—After the usual calm of the summer in organ matters, things are taking on the customary status of the musical season. A number of church organists here will soon be starting their regular series of recitals and programs of organ music under other auspices have already been given or are being announced. Within the year a number of new organs will be put into service, for there are several congregations which are building attractive edifices, and no doubt these buildings will have large instruments. All in all, this season promises to be alive with matters of organistic concern.

A recent event of unusual interest was the inaugural recital on the Skinner organ at the Epworth-Euclid M. E. Church. The new building of this congregation, occupying a prominent site overlooking Wade Park, was dedicated last June. At the time John A. Bell of Pittsburgh, consultant on the design of the instrument, gave a demonstration recital. The formal inaugural program, however, was delayed until Oct. 4, when Dr. Charles Heinroth played a varied program of organ music and transcriptions—a musical menu which pleased the large audience greatly.

This event was doubly interesting to many organists here in that after the recital a number of organists gathered in the church parlors to hold an informal reception for the recitalist. Upon invitation of the church, this reception was sponsored by the local chapter of the American Guild of Organists.

The auditorium of Epworth-Euclid Church seems unusually fortunate in its outcome from an acoustical standpoint. Treated partly with acoustical

tile, but not too much of it, the room appeared to be about as favorable, both to speech and to music, as one could wish. The organ, of four manuals and echo, is certainly placed to advantage with plenty of space in front and overhead, so that its lovely tones and resonant ensemble may be heard without obstruction or modification. The organ front, an attractive grille of wood, is unusual in design and adds to the artistic distinctiveness of the church interior. Mrs. J. Powell Jones, organist of the church, is to be congratulated on having at her disposal what she has probably awaited for a long time.

A newcomer to Cleveland this season is Charles Allen Rebstock, the new organist and choirmaster at the Church of the Covenant (Presbyterian). Mr. Rebstock comes to us from Pittsburgh.

The Cleveland Museum of Art, situated in Wade Park, is an untiring patron of organ music. Since the installation of the three-manual Skinner organ several years ago, the museum organization has maintained a series of organ recitals, given both by the resident organists and by outsiders. The present museum organist, Arthur Quimby, who also holds the title of curator of music, is absent on leave this year for study. The recitals which he maintained Sunday afternoon and once a month on a Wednesday evening, are now being given by different substitute organists—each one being engaged for a month. Russell Gee of Lake Erie College at Painesville played during September; Edwin Arthur Kraft of Trinity Cathedral is playing during October; Albert Riemenschneider of Calvary Church is scheduled for November, and others are assigned the succeeding months of the season. Some museum programs of choral music which may interest organists are those by the choir of St. Theodosius' Russian Orthodox Church, Oct. 24, and the First Baptist choir in Verdi's "Requiem," announced for Nov. 21.

### News of San Francisco and Northern California

By WILLIAM W. CARRUTH

San Francisco, Cal., Oct. 19.—One of the pleasant memories of the summer was the recital given by Alexander McCurdy on the magnificent Skinner organ at Temple Emanu-El. The recital was under the auspices of the music committee of the temple. Mr. McCurdy was formerly the organist of St. Luke's Episcopal Church of San Francisco, and a pupil of Wallace Sabin, who for over thirty years has presided at the organ of Temple Emanu-El. After hearing Mr. McCurdy's splendid program, his many friends realized why he is forging ahead so rapidly as a concert organist.

Organists of the bay region are grateful to Providence for distributing a number of Lynnwood Farnam's relatives along the Pacific coast. Although Mr. Farnam undoubtedly appreciates the numerous charms of California as a summer home, he is devoted to his relatives, and were it not for them we fear we would not be favored with his visits so often. His charm of manner and unaffected simplicity are an inspiration.

Among other distinguished organists to visit the Pacific coast this summer was Arthur B. Jennings, Jr., of Pittsburgh. Mr. and Mrs. Jennings were visiting friends in Oakland, and it was the writer's good fortune to meet them and to show them some of the east bay organs. It was a great pleasure to listen to Mr. Jennings' artistic playing.

The October meeting of the Northern California chapter of the Guild was held at the new California Crematorium in Oakland. For half an hour before supper a recital was

given on the softly-voiced two-manual and echo Oliver organ by Mrs. Doris Olson Howard and Clement Barker, both associates of the Guild. This program was broadcast over station KTAB. After supper, which was served in an adjoining room, a short program was played by Miss Ethel Whytal, A. A. G. O. staff organist of the crematorium, and William W. Carruth, who drew up the specifications of the organ. It was agreed that funerals would be less painful if more sweet-toned organs were substituted for the wheezy harmoniums generally found in mortuaries.

#### Opens Pilcher in California.

Formal opening of the Pilcher organ in the First Congregational Church of Highland, Cal., took place Oct. 7, when J. M. Spaulding of the First Congregational Church of San Bernardino gave a program on the eleven-stop instrument, playing these compositions: March from "Queen of Sheba," Gounod; "In the Twilight," Harker; Pastoral in A, Lemare; Largo from "New World" Symphony, Dvorak; "Pilgrims' Chorus," from "Tannhäuser," Wagner; "From a Mountain Top" and "Through an Orange Grove" (California Suite), Diggie; Fantasia in D, Faulkes; Toccata, d'Evry; Meditation, d'Evry; Variations on an American Air, Flagler.

#### Anthem Prizes Are Awarded.

The committee of judges in a recent competition for sacred songs by Dean-Phillips, Chicago, publishers, has made the following awards: Three prizes of \$100 each to J. Jones-Owen, Wilkes-Barre, Pa., for "Rejoice in the Lord," anthem for mixed voices; Frank Patterson, New York City, for "Ride on in Majesty," anthem for mixed voices, and Julius Rontgen, Bilthoven, Holland, for "Christmas Carol" for mixed voices. Honorable mention goes to Dr. F. J. Harwood, Toronto, for the anthem "How Lovely Are Thy Dwellings," and Sydney Thomson, Summit, N. J., for "Jerusalem the Golden," anthem for mixed voices.

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### English Writer Discusses Diggle and His Article

Excerpts from Interesting Comment in October  
Musical Opinion, by "Sinjon Wood"

I have read in The Diapason of Aug. 1 a very entertaining article by Roland Diggle, purporting to give the adventures of a certain Dr. Dinty Moore on visiting England. Perhaps my readers will remember that I mentioned I lunched with Diggle a few weeks ago when he was over here on holiday. Therefore it is not altogether too courageous a step to take if I surmise that Dr. Dinty is no more than a manifestation of the said Roland. As I expressed a wish that Dr. Diggle would give an account of his time over here, I am gratified that he has done so in such a wise and witty article.

After a few complaints about our weather and coffee, the learned Dinty, or Diggle, comes to his muttons. He doesn't think much of our organs, especially mechanically, nor does he think much of our organists, or so I deduce. He puts this down to the influence of the R. C. O. and R. C. M., and I am not at all sure he isn't right. It is pretty plain to me from a hint here, and an article there, that the majority of musicians in this country are getting fed up with the royal musical institutions. While I do not deny that in certain instances people who have not been pupils at these colleges have yet been successful, I most emphatically assert that their way has been a confounded sight more difficult than if they had been alumni. And the unfortunate part of the affair is that it is natural it should be so. It is the duty of the academies to push forward their pupils, and cliqueness and parochialism are inevitable, and quite impossible to prevent. If I, for example, were suddenly put into the position of one who had jobs to give and favors to dispense, wouldn't I give them to my friends? Of course I would, and so would you. But it's a bad thing nevertheless.

Look at it this way. Suppose a boy discovers musical talent in himself; if he is going to be any good he will develop it, willy-nilly. Suppose, then, that his parents are too poor or too ignorant to send him to the R. C. M. or R. A. M.; he will work along on his own lines, and so develop. Of course, he will get into bad habits of technique, but this will be offset by the more individuality he will show. (Incidentally, I have known plenty of others who had bad habits of technique.) Well, let us follow him along further. He definitely decides, when he is of age, to give up his office work and play an instrument or compose. He is a good player or composer. If he wishes to appear on a platform in either capacity, what are the first questions he is asked? "Who was your teacher?" "Were you at the College?" If he was not, the impresario hems and haws; and, although eventually he may get his chance, it will be years and years in coming.

But if he was a pupil of one of the royal institutions, what a difference! Any talent he may have is fostered (or killed, whichever you like!), and he is shown round as a specimen of the geniuses turned out by the professors. He gets performing jobs, or his works are played and pushed by those whose business it is to do so. And, as I said, quite naturally. But it's unfortunate, all the same, for two reasons: (a) Such behavior tends to keep back talented outsiders and (b) it tends to push on mediocrities. And this, Dr. Diggle rightly concludes.

This last gentleman was most impressed by the playing of Henry Ley at Eton, and here again he shows his good sense, for I agree with him, et viola! He was also bored by Dr. Schweitzer, again like me. But he seems a little bitter about Sorabji's organ symphony, and might have done more justice to the "very clever organist" who played it if he had mentioned his name. He says he found

little interest in modern organ music over here and that English organ composers are much neglected. I wonder if this is true? To amuse myself I have just examined the first hundred items mentioned in the lists of organ recitals given on page 1195 of the September Musical Opinion. Well, forty were by English writers, which is not a bad percentage, is it? \*

It also occurs to me that Dr. Diggle's own great country is probably swarming with musical snobs, even worse than ours. I have never been to the U. S. A., but have met dozens who have, and read a great many of the modern American novels. The impression made on my mind, both by the visitors and the native novelists, is that America is populated by half-wits, spoof-mongers, uneducated morons and revoltingly snobbish women's clubs that run after any alleged new thing simply because it is new. I may be quite wrong, but if I am, Messrs. Mencken, Dreiser, Lewis, Sinclair and the rest are to blame. And again, Dr. Diggle, listen to this. I have been looking through the organ recital lists in The Diapason of August (page 34). All are too many to consider, but let us take the first two columns. Well, Mr. Oetting gives pretty substantial meals, Mr. Prutting is a little more "entertaining." Messrs. Groom, Avery, Roberts, Galloway, Mead, Verrees, all like roast beef, and only Mr. Kleinschmidt really seems to have a rather morbid palate for sweets.

But there is a great deal in what Dr. Diggle says; and I advise my readers to buy The Diapason and read for themselves. May he come over again soon and jog us up a bit more; and may someone leave me a million with which to travel and see America for myself and feast my eyes on the Babbitts and Chautauquas and test the hospitality of those who, everybody agrees, are the kindest and most generous people under the sun.

#### Letter from Arthur B. Pardon.

Tunbridge Wells, Kent, England, Aug. 28.—To the editor of The Diapason: I am greatly interested in reading the views of the American organists who visit these shores, and inspect our organs, and listen to our music. In Mr. Bullis' article on the English Hope-Jones organ it was a great pity that he did not visit the one in St. Mary's Church, Warwick. It has lately been overhauled by John Compton, and I believe is still finer than when I heard it some years ago. But then it was a most impressive piece of work, and possessed a strong personality. The single great organ open diapason simply flooded the building with sound, and the full power was most impressive. The pedal organ was distinguished by great grandeur. I much anticipate another visit to Warwick, for John Compton would never spoil any Hope-Jones work. He is the builder to take in hand these fine old organs.

I never heard the Worcester Cathedral instrument, but I am sure that Mr. Bullis was grossly misinformed when he was told that it was a "Hopeless-Jones" (What an awful old chestnut). I have every reason to know that it ranked amongst his best Eng-

lish work, and that it was tonally simply glorious, the tuba sonora, which for some mysterious reason vanished in the recent rebuild, being a gem of organ reed voicing. And the reported complete breakdown of the action was a myth, for the organ was playable all over just before it was rebuilt! Evidently the "breakdown" was not in the flesh.

I notice that the Willis organ in St. Peter's Parish Church, Brighton, Sussex, is mentioned in your columns, and none too kindly. It is one of the very finest of the old Father Willis jobs. I have heard it several times and played it out for myself, so I can speak firsthand. The reeds are simply beautiful, full of fire and sparkle, and no hardness or roughness. The effect of "full reeds only" is thrilling. Their wind pressure is seven-inch, and twelve-inch for the tuba. The flue work is beautiful, too, though the big great open is a trifle dull in full organ and is better left in. But it is a glorious thing and worth anyone's making a special journey to hear. These old Willis organs are invariably very pleasing, when of any magnitude, though some of his lesser ones are not too effective, for, speaking generally, the diapason tone was not served up in liberal quantity.

And the old Willis organs were always well regulated. The one at Salisbury Cathedral is most charming, with wonderful sparkling tubas which blend perfectly. I see that Mr. Bullis found the instrument very pleasant (and the playing) at St. Michael's Church, Cornhill, London. It is a magnificent organ, just rebuilt by Rushworth & Dreaper on thoroughly artistic lines. The swell has all the vivacity of old Willis and the enclosed choir organ is a veritable jewel box of most lovely tone tints. The solo trombas, 8 and 4-ft., have a brilliant tone of original personality. Dr. Darke is one of our tip-top executants.

I hope the American visitors will go and see the Rushworth work in Oxford next time they come over, and also the one at Malvern Priory. They should also visit St. Paul's, Knightsbridge, London, for the old Willis there, rebuilt by the Liverpool firm, is a wonderful organ. It has one of the most perfect swells to be found anywhere, and the "buildup" of tone from the softest register to full power is a revelation.

The Harrison at the Royal Albert Hall is always worth a visit, though Mr. Bullis should not call these reeds "flarey." The great trombas are "fat" and of enormous power, and out of proportion to the other parts. I agree with your writer as to the mixture work not blending well. The diapasons are very beautiful, but as they include two leathery specimens it is easy to see why artificial harmonics don't come off (or come in) too satisfactorily. Hope-Jones knew this, and eschewed mutation work.

How I wish we could pass some instruments over to you and you send some to us! I would wish for a Kimball, a Skinner, a Casavant, etc., and send you a Harrison, a Willis, a Rushworth, etc.

Yours very cordially,

ARTHUR B. PARDON.



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A Monthly Journal Devoted to the Organ

Official Journal of the National Association of Organists.

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CHICAGO, NOVEMBER 1, 1928.

### PASSING OUT "BUNK"

Perhaps it is too much to hope in this age of "bunk" in so many lines that the organ world can escape altogether; but once in a while we run across something that is so ridiculous that it becomes a duty to speak out.

From the offices of one of the most popular and one of the most interesting monthly magazines comes an advance copy of an article to be published in the November issue on the career of an organist. It is one of a series of biographies eagerly devoured by those of us who are young enough to let lives of great men all remind us we can make our lives sublime. We have often read these articles and admired the ones who have risen to greatness despite adverse circumstances. The heading of the advance proof indicates that the organist in question plays the world's largest orchestral organ, "although he never took a lesson in his life." Perusing the article to see if we could find out how the miracle was performed, we read that "the remarkable thing about this man is that he never has had an organ lesson in his life. He is absolutely self-trained; yet the yearly salary he earns is larger than that of the President of the United States."

Going into detail, the enthusiastic author of the sketch tells how his subject was appointed to a western theater position when he was a youth and adds:

"To this day he is not sure how he got through the first performance. Outside of knowing that you played the bass with your feet and the treble with your hands, he understood nothing. What to do with the three keyboards instead of one was a problem. Before the matinee started, the boy had a half-hour to find out. Somehow he figured out the foot pedals, and managed to join up a simple bass octave with the treble tones."

"He finished the afternoon without being fired."

Had this been printed in a sensational Sunday supplement we would ignore it, for it is a hopeless job to contradict all the foolish stuff printed about organs and organists in daily papers. But this is in a magazine which lays claim to a higher standard, and, besides, the editor takes the trouble to send the article to us with the request that we make free use of the material in it.

Once in a while one hears of an organist who attains great proficiency without going through the formality of lessons on the instrument. Every Diapason reader knows this is "bunk." It is as easy to believe as that a great surgeon attained his skill and his fame without ever having studied in a medical college. Any magazine editor may rest assured that an organist who has attained high reputation, no matter what his field or specialty, has done some serious studying. As for the salary that is greater than the President's, we have forgotten just what

the President is paid. Mr. Hoover or Mr. Smith no doubt can tell us, as they may have had occasion to look up the matter. As to the "world's greatest" organ, that has become a standing joke. There are nearly as many of them as there are "movie" theaters.

Organists, no matter whether they play the world's largest four-stop organ in Podunk or a four-manual on Fifth avenue, no doubt are born, but they are also made, by means of a process that is long, tedious and beset with hard work and discouragements, before success is won—and we feel sure the subject of the magazine sketch will testify to the truth of this statement.

### PROBLEMS IN BRITAIN

Interesting light on some of the problems that confront the organists of Great Britain was shed at the recent congress of the National Union of Organists' Associations, a body growing in influence and numbers, according to all accounts. The congress was held at Lancaster Aug. 27 to 30. It was opened with an elaborate musical program, which included organ selections by Dr. Reginald Dixon, who is virtually the borough organist, on the Norman & Beard organ in Ashton, Hall. At the general meeting of the second day, with Sir Hamilton Harty in the chair, it was reported by the secretary, John Brook, that there are now thirty-six associations in the union, representing 3,000 members. The immediate plans of the association include application for a charter and the formation of a benevolent fund—the latter something that might well be considered in the United States.

Interest was aroused by a debate in which, speaking with great earnestness, according to one published account, Sir Hamilton said the policy of musicians must be one of aggression. Music must be made a new thing in the lives of the people, and be provided at a nominal cost. The association of organists should sound a more militant note. He confessed that he saw nothing grotesque in the adoption of trade union methods by the profession. Though he wished to speak most temperately and with the utmost fairness, Sir Hamilton said he could not disguise from himself that he was making an attack on the national attitude toward music—an attitude which was scandalously unpatriotic, even if it were unconsciously so. Music was an art that could not develop or progress without support or encouragement, and it would be hypocritical to pretend that English music could compete with the music of other countries unless it received an equal amount of support, either from the state or from groups of wealthy individuals, as in America.

In the debate which followed several good impromptu speakers were heard. Percy Baker said the address was a call to action, which should lead to something practical. They must look at the forces arrayed against them. All musicians looked upon music as a part of their lives, as a thing which had molded their character, but that was not the view of the nation. To Englishmen, speaking generally, music was not a part of life, but a thing aside. The music heard on the gramophone and wireless merely trickled through the head. It was the wall of ignorance and indifference toward music which was the greatest obstacle they had to surmount.

Harold Dawber said that the difficulty as regards corporations was that these were composed of so-called business men, who would not encourage anything unless they could see some financial return. Pictures in art galleries were tangible investments, but there was no visible return of profit on money spent on music. How best to encourage works by native composers was another problem which, as regards organ music, J. A. Meale thought would be solved if organists would play more music by native composers.

Very much the same problems we face here! The statement concerning the neglect of native composers sounds just like complaints—and just ones—we hear frequently. That the trade union methods to which Sir Hamilton

referred would solve the problem we doubt. His appeal to the organists to conduct a campaign of education of the public through a united and strong organization presents the logical and feasible plan.

### DON'T BE A VICTIM!

The depredations on organs and the swindling of churches and theaters by "crooked" organ repair men in various parts of the country have been brought to the attention of readers of The Diapason on various occasions. The other day we received a letter from a city in the South telling of the nefarious activities of a number of artists who damage organs and carry off whole sets of pipes when no one is looking and obtain money under false pretenses in every case in which they obtain any money. Frequently these individuals represent themselves as connected with reputable factories. Although the penalty is where they belong, it is difficult to catch or convict them. Any organ builder can tell you of the harm done by these culprits and of the victims cheated in addition to the trail of organs in terrible condition left behind.

There is only one remedy, and it has been pointed out in these columns. If pastors, church committees, organists and theater owners will insist on knowing with whom they deal—if they will let no stranger within ten feet of the organ without confirming his references—the fakers will soon be turning to some other racket to make a living. The best way is to deal only with established factories whose financial standing and history is a guaranty of their responsibility, or with repair men actually known to you or recommended by builders of organs or organists of acknowledged standing.

That the fair organists of England know how to keep a job a long time just as well as do the men is demonstrated by the latest installment of the interesting list which Charles W. Pearce is compiling for the Musical Times and to which reference has been made in these columns. Among organists who have been at the same post longer than two score years are Miss Alice Lean, who has served St. Melyd's Parish Church, Melidon, North Wales, for fifty-two consecutive years, all of this time without financial remuneration, and Miss Mary Baker, who has been for forty-four years at St. Mary's Parish Church, Southfleet, Gravesend, Kent. Mr. Pearce's latest list also shows that James Kendrick Pyne has been for fifty-one years corporation organist at the Town Hall of Manchester. What treasures in heaven these faithful ones—especially Miss Lean—have stored up for themselves!

We are indebted to one of our readers in Ireland, J. B. Graham of Belfast, for a copy of the Children's Newspaper of London which records an interesting instance in which a memorial window to a faithful organ blower has been installed. The Children's Newspaper reports:

In a certain Shropshire church a man named Blind Will served for thirty-three years as organ blower. To keep his memory alive in that church a window has been given. There are windows in most churches to recall the preachers and the other servants of the church; but here is a window to do honor to the man who served God by blowing the organ. It is splendid, is it not?

This should be brought to the attention of our friends of the Organ Puffers' Guild, which has done so much to keep the memory of the blower alive in America.

The general convention of the association of Catholic church officers of Germany was held July 25 at Coblenz. One of the proposals considered was a contest for appropriate organ compositions for church use. A music committee, which includes the organists Wirtz of Cologne, Wassenhoven of Düsseldorf, Oudille of Krefeld and Schäfer of Lindlar was appointed. Reports of the conference indicate that expressions of regret over the fact that church organs today are too much in the nature of concert instruments were heard.

## The Free Lance

By HAMILTON C. MACDOUGALL

If you are, as I am, irritated by those people who define music as the language of the emotions (implying that it has nothing to do with the intellect), or go so far as to describe a fine concert as an "emotional debauch," why not ask them to reflect a bit on the hectic, senseless emotionalism of the political campaign?

Of course, music, if it be genuine and not mere mathematics, has emotion in it; emotion or feeling of a genuine kind called it forth, feeling recognized its beauty and feeling prompted its performance. Neither you nor I, I imagine, has any patience with the idea set forth by Stravinsky in the article he wrote for The Arts about his Octet, namely, that it was to be "interpreted" not at all, that the performers were to play it only as sound and were not to go beyond the simple piano and forte that he had marked in the score. Feeling is an indispensable concomitant of music of lasting power, but it is not the essence of it; all crows are black, but blackness is not the crow itself. One cannot open a faucet to get water without noting the rushing sound as the water escapes, but the rushing sound is not the motive for opening the faucet. To hear the wind blowing through the tree-tops in a forest is a delightful experience, but tells little about the tree as an organism. Music is fundamentally organized sound, and it is the mind's recognition of this organization and its delight in the recognition that form the basis of musical pleasure. Feeling, emotion are by-products of music.

As I read The Diapason from month to month I am almost persuaded that we are going mad on organ, mechanism and forgetting about organ playing. After all, the mechanism exists—or ought to find its sole excuse for being—in the increased facilities it offers for freer expression, for finer shades of musical thought and feeling. American inventive genius has reveled in the field of electricity as applied to the instrument we all love, and there seems to be no end to the devices for shifting stops and for making the vast resources of our large organs available. Particularly does the multiplication of contrivances for management of a large instrument bring about "organitis," that is, display of an organ as a contrivance of interest and not as primarily an instrument for making music. Think of yourself, for example, as you "show off" the new organ in your church. Do you draw your gaping friend's attention to the beauty of the diapasons, and tell him they are better than the diapasons in Westminster Abbey? Very likely. But you are much more likely to draw his attention to the little white piston that instantly adds every stop in the organ, or ask him to note that another little white thing takes them all away but one; or that by pushing another inconspicuous button the organ obligingly shifts itself from the chancel to the tower, 100 feet away, and does it more quickly than one can wink. We hear occasionally of a player who fascinates an audience even when he performs on a small two-manual organ, but organitis and gadgetitis are the obstacles in the way of such perfection.

In the interesting account of the N. A. O. convention given in the October Diapason you will find that Cyrus H. K. Curtis of Ladies' Home Journal fame alluded to Herman Kotzschmar as the finest church musician he had ever heard. This is a revival of a distinction that used to be made in my youth and later, that there was a real difference between a "church" organist and a "recital" organist, and that the excellent qualities of the one were incompatible with those of the other. Repose, smoothness, skillfulness as accompanist, refinement rather than brilliancy (though the two are not incompatible) were thought of as the possession of the organist and choirmaster; while bril-



liancy, developed manual and pedal technique, a never-failing sense of rhythm, accuracy, a great variety in touch, a flair for orchestral color and a love of effect as such were the marks of the born recitalist. There are two things that seem to work against the "church" player: (1) the vogue of the excessively large organ and (2) the picture player; the first discourages the man who is conscious of the possession only of those qualities that, given expression on the organ, help the worshiper, and is discouraged at the very start from doing much with a complicated instrument; and the second has accustomed the churchgoer throughout the week to a style of playing that, admirably adapted as it is to the "movies," is destructive of all devotional feeling, and to be shunned in worship music.

In some homes and by some people the radio is turned on in the morning and is kept going as long as anyone is in the house; ladies will play bridge to the steady accompaniment of whatever "entertainment" the radio affords; we talk among ourselves while our favorite political orator speaks if our attention is diverted by something going on in the room; in other words, we allow the radio to talk or play for us or lecture to us without really attending to it. What is your idea of the effect of this on the general intelligence? I believe it to be weakening to a considerable degree. We distinguish between hearing and listening, do we not? Hearing without listening weakens attention; if persisted in will it not atrophy the general intelligence? What I plead for is steady listening while the radio is in operation, but prompt stopping of it the moment it no longer gives us any satisfaction.

Overheard at the N. A. O. convention:

Hach (Clever musician with an eye to the main chance): "I see that some of our English friends are still harping away on the sentimentality of the Dykes hymn-tunes; they make me tired."

Bandel (Also clever, but more willing to see both sides): "Well, they've the right to express an opinion; have they not?"

Hach: "You know what I mean, Bandel. Of course, they have the right, but it is the 'holier than you' attitude implied that I object to; and, further, I believe that what they mean by sentimentality I mean by feeling. Come, now, Bandel, do you think music devoid of feeling is any good?"

Bandel: "Hold on; give the opposition a fair show. Do they not mean to set up the syllabic tune, with diatonic harmony, as in favorable contrast with the Dykes tune in the part-song style?"

Hach: "Yes, of course."

Bandel: "Keep that in mind and say whether you consider Dykes' tune to the hymn 'Art Thou Weary, Art Thou Languid,' to be comparable in merit to Croft's 'St. Anne.'"

Hach: "The two hymns are vastly different in emotional effect; the first hymn might be described as sentimental, and the second as solemn and

deeper in feeling, reaching, possibly, farther into the soul. I do not see why the first hymn by Neale is not ecstatic, demanding sentimental treatment, whereas the Watts hymn is of a different character. In other words, why not let the music fit the words, and give them the setting they demand, whether it be sentimental or without sentiment?"

Bandel: "Oh! I see. You make 'sentiment' and 'sentimental' to mean the same thing. I always took the former to imply delicate feeling and the latter to imply an excess of feeling, or emphasis on feeling over intellect. And that leads me to believe that what you really feel is wrong with the church musicians who are eternally harping—as you charge—on the sentimentality of Dykes, Stainer and Barnby's music, is that they extol mind over emotion."

Hach: "Well, I don't carry around a dictionary with me, and am not accustomed to the fine distinctions you make. I don't like those musicians who go about yawning about sentiment or sentimentality, if that's the right word, in sacred music; it leads inevitably to a rejection, on the same grounds, of the old hymns like 'Jesus, Lover of My Soul,' 'Rock of Ages.' And I am saying nothing of the—is it not doggerel?—that is in the revival hymnals."

Bandel: "Take care, Hach; you are pretty sure to give offense in criticizing the favorite hymns of thousands of people."

Hach: "I can't help it if some people are offended; I am not finding fault with their religious opinions, but with the mode of expression they use."

Bandel: "In other words, you are willing that other people sentimentalize provided they give you the same right."

Hach: "You've said it."

#### Austin for New Home of Mrs. Rigg.

J. B. Rigg has placed an order with the Austin Organ Company through its Chicago representative, Calvin B. Brown, for a residence organ to be placed in his beautiful new bungalow on Sheridan road, Winnetka, Ill. Mrs. Rigg, who was Miss Birdyce Mills, has been organist of Unity Church, Oak Park, for the last eighteen years. She is an A. A. G. O. and a former pupil of Dr. Francis Hemington, from whom she received all her training. John Mills, Mrs. Rigg's father, has just completed three homes in Winnetka for himself, John Mills, Jr., and Mr. and Mrs. Rigg. The new organ is to be a two-manual.

#### A. G. O. Members Play in Hotel.

The new Bennett organ installed in the palm garden of the Adolphus Hotel at Dallas, Tex., was opened with a program by members of the Dallas chapter, A. G. O., in September. The opening event was a recital of one hour which was broadcast by station KRLL Monday evening, Sept. 10. All the members of the Guild were invited. The chapter is to broadcast programs played on this organ on the second and fourth Sundays of every month at 3 p. m., one member being selected to present each of the programs.

September 10, 1928.

Midmer-Loah, Inc.,  
Merrick, Long Island, N.Y.

Attention: Mr. C. Seibert Loah.

Dear Mr. Loah:-

I think I should tell you how very much I have enjoyed playing on the Steel Pier organ this summer season,--far more than any other experience of theatre and radio playing in which I have been engaged for quite a few years.

The gorgeous tonal quality of this instrument has been a joy not only to the patrons but constantly and increasingly to me also, although it is a well-known fact that theatre organists after a time do not usually enjoy the tone quality of their instruments.

That is of course the primary and fundamental satisfaction, but almost equally important is the astonishing fact that we have had not a particle of mechanical trouble of any sort during the entire season from the 9th of June to the first of October. I mean that we have had not one cipher, dead note, or mechanical derangement of any kind.

I do not understand to what to attribute your remarkable success in building an organ that will stay in tune so closely as this one has for the entire season. Even such delicate stops as the Kinura, Vox Humana, the upper notes of the Tibia and of course the powerful reed stops did not require a tuning during that entire period although used for the all day exhibition of moving pictures and stage performances.

I feel that I can speak for the management in expressing to you our most hearty appreciation of the extraordinary instrument on the Steel Pier which has given such unequalled satisfaction although built actually above the breakers.

Yours sincerely,

Jean Wiener

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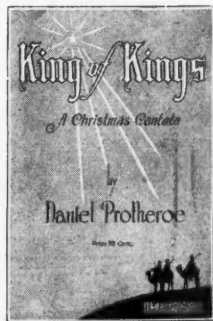
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### Compenius Organ in Chapel at the Castle of Frederiksborg

By PROFESSOR H. SCHINDLER

Thirty kilometers to the north of Copenhagen, near the town of Hille-rod, is situated the celebrated castle of the Danish kings—Frederiksborg—which provides us with a glimpse into the system of northern civilization from a study of its rich collections and art treasures. There, in the castle chapel, is also to be found a melodious monument, a jewel of the organ builder's art: a work designed by M. Praetorius and built by E. Compenius in the year 1612. Compenius was a highly esteemed craftsman in his day, who built, among other organs, the one at Bueckeberg and another in the St. Moritz Church in Halle. His friend Praetorius speaks very highly of him and his work in the second volume of the "Syntagma Musicum," in which he also gives a short description of the organ at present under review, as being one of the most famous of its time:

"At the Castle of Hesse. The wooden, yet exquisite, organ made by M. Esaia Compenio, in the year 1612. Now admired by the King of Denmark and erected in the year 1616 at Frederiksborg in the chapel. Has twenty-seven stops, couplers to both manuals. Tremulant. High stool. Bagpipes."

The whole organ is enclosed in a baroque case in oak (chamber organ), is 12 feet high, 9 feet 4 inches wide and 4 feet 10 inches deep. At the front on left and right are charmingly carved feminine half-figures, each bearing a shield with the Brunswick-Wolfenbuettel and the Danish coat-of-arms. On opening two folding doors the front pipes present a striking appearance, exhibiting by the use of artistic materials of various kinds, such as expensive wood, overlay of ivory, gilding, etc., a "characteristic picture of the fantasy of the Renaissance period and its delights of wanton luxury."

The front is made up entirely of four-sided wood pipes, there being not one metal pipe in the whole organ. These pipes—mostly diapasons—are likewise overlaid and inlaid with ivory and ebony and have gold decoration on the mouths. In front of these larger pipes are placed forty-five smaller ones of boxwood, belonging to the rankett stop.

Below this front are placed two manuals. The upper one is the great organ, the lower the solo organ; the forty-five keys are of ivory and ebony and the fronts of the lower keys are of pure silver, beautifully engraved. By drawing two silver lions' heads, placed between the manuals, these are coupled together. The pedal keyboard is drawn out like a drawer; it contains twenty-three keys which are covered with thick ivory or of solid ebony to match the others. As one views it, the work is, even from the exterior, a treasure casket.

One might ask, how came the organ to be placed here? "Compenius, the builder, and Praetorius, who mentions the organ in his writings, were both in the service of Brunswick, the one as organ builder and organist, the other as bandmaster. And the Duke of Brunswick-Wolfenbuettel, Heinrich Julius (who died in 1613) married Elizabeth, the sister of Christian IV. of Denmark, in 1590. Thus the two coats-of-arms on the organ are quite suitable for an organ of the Brunswick dukes. On the side with more elaborate heraldry, the right, is the coat-of-arms of the duke; on the left is that of his wife, the Danish princess." (Hammerich).

After the death of the duke, the organ is said to have been given to King Christian IV. of Denmark as a silver wedding present, after having been in use in Germany four years. Gurlitt notes that Heinrich Schuetz performed on this instrument during his term as organist at Cassel. Compenius himself supervised the erection of the or-

### Front of Historic Organ at Frederiksborg



gan in the castle at Frederiksborg. Proof that it was considered one of the celebrated works of the time is given by the traveling diary of Prince Christian von Anhalt, in which is stated:

"[The chapel] has two organs and a positive, of which one is entirely of wood, including the pipes, made of various pieces of wood and said to number 82,000 and valued at 20,000 thalers, having thirty-two stops. Was made at Wolfenbuettel, at the command of Duke Heinrich Julius of Brunswick."

The "thirty-two stops" are made up of twenty-seven speaking stops, four accessories and one stop for the pedal. About 1705 the organ was no longer in the chapel, but in the knights' hall of the castle. It was used here for the entertainment of the court on festive occasions. Then back in the chapel of the Frederiksborg Castle near Copenhagen, it passed into oblivion. In 1864 it was obliged to be used as a stop-gap during the reconstruction of the larger organ and attention was again drawn to its peculiarities. It was taken back into the chapel of Frederiksborg Castle and installed "in the chapel of the Knights of the Danebrog on the topmost loft above the altar." However, it was placed here at first only as a museum relic, as no longer playable.

It was not until 1895 that the firm Cavaille-Coll (Paris) undertook to put it into use again, having as its first thought preservation of the historic details. A committee of experts, historians and organ connoisseurs supervised the work. Owing to the excellence of the material originally used and the exceptional value of the work, scarcely any repairs were necessary to the pipes themselves. In this way we have been able to obtain an instrument which enables us to reproduce, with comparatively great historical accuracy, compositions from the time of its origin.

The following details will be of interest to organ connoisseurs:

The complete instrument has twenty-seven speaking stops, divided in equal proportion, with nine each on

the two manuals and pedal. Four special stops will be mentioned later. The drawstops are arranged around the manuals and are of pure silver, fashioned as human (male and female) and animal heads.

In the interior it is noticed that the space is utilized to the utmost limit. Every corner is used for mountings. Many pipes are mitred and many are placed horizontally. One would scarcely believe that 1,000 pipes with their soundboards and conveyors could be packed into such a comparatively small space. Of special interest is the fact that all the pipes, even the smallest, are without exception worked four-sided in wood. Ash, boxwood and pear are used and the workmanship is so clean that one is compelled to admire the skill shown. All the flue pipes are narrowed towards the top.

The compass of the manuals is four octaves, but only forty-five notes, as the bottom octave is shortened; similarly in the pedals, C, D, F and G are omitted. The arrangement of the keys of the lower pedal octave is as follows: D E B c sharp d sharp f sharp g sharp b.

C F G A H c d e f g a c, etc.

For those who have not much to do with old instruments, this is very confusing.

Now for the specification, drawn up by Michael Praetorius:

#### GREAT ORGAN.

1. Diapason, 8 ft.
2. Gedeckt, 8 ft.
3. Principal, 4 ft.
4. Gemshorn, 4 ft.
5. Nachthorn, 4 ft.
6. Blockfloete, 4 ft.
7. Supergedeckt, 2 ft.
8. Gedeckt Quint, 2 3/4 ft.
9. Rankett, 16 ft.

#### SOLO ORGAN.

1. Quintaton, 8 ft.
2. Kleingedeckt, 4 ft.
3. Principal, 4 ft.
4. Blockfloete, 4 ft.
5. Gemshorn, 2 ft.
6. Nasard, 1 1/2 ft.
7. Cymbal, 1/2 ft.
8. Krummhorn, 8 ft.
9. Geigenregal, 4 ft.

#### PEDAL.

1. Sub Bass, 16 ft.
2. Gemshorn, 8 ft.
3. Quintaton, 8 ft.

4. Querfloete, 4 ft.
5. Nachthorn, 2 ft.
6. Bauernfloete, 1 ft.
7. Sordun Bass, 16 ft.
8. Dolcian, 8 ft.
9. Jungfrau-Regal, 4 ft. (Vox Virginea)

In addition to these stops are the two tremulants for pedal and manuals, the so-called "owl and jester."

A remarkable feature of this specification is the large proportion of 4-ft. tones on both manuals; of eighteen stops there are eight 4-ft.

When we consider the flue stops we find that the diapasons do not sound unlike those usually made of metal. The quintaton has also its characteristic upper note, and the twelfth has an especially soft and noble tone. The two block flutes are distinguished by a full, round tone and are pre-eminently suitable as solo stops. The querfloete, 4 ft., on the pedal, has an unusually narrow scale. Sub bass, 16 ft., has a fine, virile sound, being the only bass which is "fat," according to our ideas. The gemshorn and the nachthorn and bauernfloete are of noble quality. The nasard, 1 1/2 ft., is very bright and the echo of the cymbel, 1/2 ft., has a singularly pungent freshness which dominates the whole organ. The flue stops combine in producing an unusually beautiful effect.

There are six chimney stops represented, distributed as follows: Rankett, 16 ft., on the great, krummhorn 8 ft., and geigenregal, 4 ft., on the lower manual and sordun bass, 16 ft., dulciana bass, 8 ft., and jungfrau-regal, 4 ft., on the pedal. The first is not carried through to the bottom octave. Praetorius writes as follows in "Syntagma Musicum" about this stop: "Very quiet, almost as if blowing through a comb." One could scarcely say that this would be "very quiet."

The independent pedal is an unusual feature for the seventeenth century. In this specification there is even a 1 ft. stop (bauernfloete) on the pedal. The pedal is given an independence thereby which has an exceptionally bright effect upon the whole. In chorale variations the melody is very often brought out in the bass; hence the pedal contains the high tones (4 ft. 2 ft. and 1 ft.).

The two tremulants for manual and pedal have already been mentioned. These two accessory stopknobs are curiosities. "Owl," on being drawn, produces a soft, low, continuous buzzing noise. A peculiar mystic and unexpected effect is heard if the blockfloete and tremulants are added. The second is the "jester," which sounds the two notes f and c in a droning way like bagpipes (musette). These are indications of the taste of the times and show also that this was more a concert organ than an instrument for public worship. The records seem to show that the organ was for a considerable time in the knights' hall and not in the chapel.

This instrument is especially suited for unusual tone effects; there is a peculiar blending of tone color effects at one's disposal. The tone of the full organ is not so remarkable, but harsh, although clear. One should not expect a "roar," such as we are accustomed to hearing, but the tone is rather like that of a cembalo with all couplers on, there being a lack of the massive tone of our modern instruments. The solo organ is pungent, sharp, but not unpleasant; the impression is given of voicing to the limit of characterization. The organist there, who is, by the way, one who understands how to treasure and handle the jewel placed in his charge, played one of Bach's Minuets and the Prelude in F from the Eight Short Preludes and Fugues. It glittered and sparkled!

It will be seen from the foregoing that this organ is an exceedingly valuable instrument, a treasure exhibited for our investigation, an object of rich research for the expert. For every organist who sees it it will be an experience to make the acquaintance of an interesting piece of work which exhibits such historical development, giving evidence of the high level attained by the organ builders' art in Germany as early as the seventeenth century.

Use has been made, apart from the references quoted, of the work by Angul Hammerich "Et Historisk Orgel paa Frederiksborg Slot."





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Rev. D. Hollenbeck,  
Pastor Second Christian Reformed Church,  
Pella, Ia.

### With the Theater Organist

By WESLEY RAY BURROUGHS

#### The "Talking Movies." (Continued.)

In an article in the International Musician for July Joseph N. Weber, president of the American Federation of Musicians, makes some telling points against the "talking movies." Speaking for the theater musicians of the country in "Our Position on Machine Music" he says:

"With the development of the vitaphone, phonograph and all machines that synchronize action with words and music we have reached a development in which efforts are made to have machine productions supersede the personal services of artists in public performances of all kinds. The question arises as to what the cultural value of this may be. Surely, if machine-made music displaces the presence of the artist in hundreds, nay, thousands, of instances, the incentive for any individual to perfect himself, so necessary for progress in all art, is minimized, and music will no longer have the cultural value which it formerly possessed. Any art is dependent upon the number of its enthusiastic exponents, and if their activities in the main are replaced by machine productions, then in time their number will be greatly reduced, and, as a result, we will find the minimizing of the very field from which they are drawn, and so we will have a restriction in the art itself, and consequent reduction of its cultural value.

"The question also arises whether the patrons of a theater, who formerly received for the price of admission paid by them the renditions of artists in person, will find machine productions satisfactory. If the public is made aware that it is being offered only a counterfeit in place of personal services it may realize that the substituting of factory-made art will not be to its liking in the field of music. It becomes the duty of our organization to enter a campaign of publicity calling the attention of the public to these conditions. \*\*\* Personally I am of the opinion that the public will not lastingly accept machine-made productions as the entire offering in our palaces of amusement. In other words, they will not remain satisfied that public renditions should be entirely devoid of the human element. \*\*\*

"The time will come when machine productions will take their place merely as novelties and will be accepted as such, for the nickelodeonizing of the places of amusement will not be found to lastingly satisfy the taste of the people. Meanwhile it is up to our local unions to appeal to the patrons of the theaters and invite them to make common cause with musicians in their protest against the extensive use of the devices. Of one thing we are certain: A sudden transition from personally supplied music to canned music would bring a many-voiced howl of protest from American music-lovers."

After referring to splendid programs and stage presentations in the picture houses he says: "Literally millions of Americans have been drawn out of a state of complete indifference to the meaning of music and given a better sense of appreciation by the creditable orchestras and organists of motion-picture houses. More has been accomplished for the musical growth of the nation in this way than could have been brought about by any other device. \*\*\* This makes it doubly deplorable that this great industry should now be threatening to more than undo the good accomplished. For America today is the center of the musical world. \*\*\* Consider what would be the effect of setting up a group of a few hundred artists in New York or elsewhere working in a canning factory to supply the nation's music! Musicians everywhere would be discouraged from pursuing the vocation because their prospects of employment would be remote, and among them would be some of transcendent value.

"The larger the field, the better the selection. An editor of my acquaint-

ance deplors the domination of 'feature syndicates' because they enable small groups of cartoonists, editorial writers and humorists to supply all the newspapers of the country with their product to the exclusion of development of local talent. This condition, he says, results in a cultural and educational loss to the nation. The same thing can happen in the musical world, but this writer is not pessimistic. If debasement of music by the canning process can happen, it can also be prevented from happening. The danger is so real and so obvious that it can be faced by a determined and well-informed opposition. Assuredly it behooves all music-lovers to join with this opposition. \*\*\*

"We professional musicians are not solely interested in the decent material standard of the members of our profession, but in the furtherance of the art of music as well, and inasmuch as both are threatened by the attempt to universalize the dispensing of canned music, we would fall short of our duty if we would fail to protest and advise the public that not only we ourselves, but likewise they would be imposed upon were this policy to proceed unchallenged."

Among the excellent Technicolor subjects is one that has a trenchant patriotic appeal. "The Flag," a story of the making of the American flag by Betsy Ross (Enid Bennett) at the command of George Washington (F. X. Bushman) is unusually fine. Music: Minuet until Washington receives dispatch; then a march. At title "Meanwhile" improvise quietly until the title "At that very moment," when a short agitato is called for. When Washington and officers confer a second march. At the title "Mistress Ross will, etc.," "America." On the following street scene a dramatic andante and as Washington takes flag "America" again. On another street scene (spy notice posted on wall) a dramatic misterioso, and when Washington backs into the doorway as soldiers approach, a march. When Washington enters house a dramatic number, and as he says "That flag moved" a heavier dramatic work. When Brandon comes out from behind the flag a dramatic piece and at the title "We are on opposite sides," "America" to the end.

#### New Photoplay Music.

African: A new suite, "Africana," by T. W. Thurban, will come in handy for organists whose theaters are running the "Tarzan" serial. (1) "Serenade to Owani" has as its primary theme an A minor melody for the oboe. A second section in the major follows and the movement ends with a decided climax. (2) "Moonlight on the Orange River" begins very harmoniously with a theme in duet form and concludes in grandioso style. (3) "Prayer and War Dance of the Basutos." We cannot help but remark on the brevity of the prayer—only eight measures—and then the war dance is on. Evidently the tribe could hardly wait to get at the enemy. Oriental: "Yashmak Land," by Thurban, contains: (1) "On the Bosphorus," a rapid three-eight minor movement, (2) "The Mosque of St. Sophia," whose effectiveness may be increased by the use of the chimes, and (3) "In a Stamboul Bazaar," a descriptive section picturing the restless oriental throngs. A second suite, "Where Nile Waters Flow," by Paul Andre, is in five movements: (1) "Sunset Call to Prayer," entirely in the form of a recitativo. (2) "The Feast of Ramadan" illustrates the fasting between sunset and sunrise for thirty days by the faithful Arabs, and the festivities at the end of this period. (3) "The Red-Sailed Dahabieh" is a barcarolle in A minor and major, written on one of the native houseboats of the Nile. (4) "Moonlight at Luxor," a tranquil andante descriptive of an evening among the temples and ruins at Luxor. (5) "Fantasia" a minor two-four dance used at betrothals or marriages.

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## Quartet and Chorus

By HAROLD W. THOMPSON, Ph. D.

### Christmas.

For a wonder the publishers have brought out a good deal of the new Christmas material in October this year; so I can give you some early hints regarding the best numbers. Other new things will be mentioned in next month's issue.

On the whole the most notable number I have seen is one regarding which I was inclined to be skeptical in advance. The two Matthews brothers—Dr. H. Alexander of Philadelphia and J. Sebastian of Providence—have collaborated on a Christmas anthem entitled "As Blooms the Rose" (Ditson), a work of eleven pages with one section for soprano obligato and another section for S-T duet. On the face of it, such collaboration seems impossible, but as a matter of plain fact I must record the opinion that this is one of the best anthems I have seen in the last five years, and it is one of the three or four I shall have to consider at the end of the year in attempting to decide upon the finest of 1928. The modal tonality of the lovely carol-tune does not prevent a beautifully varied treatment which is never garish, but sometimes thrilling. The anthem really needs a chorus of about twenty or more, but it can be modified and sung by a good quartet. Everyone should have a look at it. It will be an amusing puzzle to decide which parts were done by each brother. I have my own guess, but would like to hear from others their opinions. It might be worth while to publish some of them.

Another excellent number published by Ditson, and a much easier one, is Candlyn's, "A Christmas Lullaby," a carol-anthem on Luther's touching poem, "Away in a Manager," finely treated by Dr. Dickinson in solo form (Gray). Candlyn has imitated the folk-tune so well in this charming little number that I was tempted to ask him to publish it as a carol from Terra del Fuego or one of the few remote kingdoms not yet visited by the Dickinsons. This carol will go with any choir from a quartet up; and it could even be sung as a solo. The first stanza or strophe is intended for soprano solo. A lovely tune.

Hugh Mackinnon, whose name is already identified with some of our best Christmas carols, has two new ones of high quality for mixed voices. "I Saw Three Ships" (Gray) has a swinging theme that suggests a bell melody. The carol is treated strophically, the tune recurring regularly, treated with that delicate and inevitable grace which has made the composer so much admired. There are sections which may be taken by all four solo voices, and the entire carol will go well with even a quartet. This is one of Mackinnon's best things. Its text makes it especially suitable for Christmas day.

The other carol by the same composer is to the old text "This Endless Night I Saw a Sight" (Gray) and it is perhaps of even finer quality, though it is not so easy to sing. It should be sung a cappella. A very good quartet could manage it; any good chorus should find it feasible and rewarding. It is remarkable what variety Mackinnon gets in these carol tunes. To be sure, he is young enough to be still experimenting, but that does not account for his gift of inevitable felicity with variety.

The numbers which I have just listed are the best American carols and anthems of 1928 which I have seen, but there are others which deserve notation. Dean Lutkin has a setting of "The Knight of Bethlehem" (Gray) for mixed voices unaccompanied. The touching poem by Maughan was known previously in a fine solo setting by an English composer named Thomson (Novello)—a solo which has been widely used in this country. The present setting for four-part chorus undoubtedly will be used as its sturdy and easy music deserves. Two other American works deserving mention

are "Praise to God the Angels Sang" (Gray), by Dorothy Emery, an easy accompanied chorus anthem, and "The Christ Child's Star," by Somervell, arranged by Shirley Nevin (Ditson) for women's voices in two parts.

There are two carols for men. One is Mackinnon's "Ballad of St. Stephen" (Gray), an accompanied work which is in the form of dramatic dialogue between Herod and Stephen, with comments in unison by the chorus. It could well be sung as a quaint duet for two men's voices, the men singing together at the chorus part. There is no harmonization for the choral parts; everything is in unison. Dr. George B. Nevin has arranged for TTBB one of his successful and melodious carols, "Hark, a Burst of Heavenly Music" (Ditson).

Mr. Manney has arranged "The Merry Bells Are Ringing" by Praetorius (Ditson) as a carol for two-part chorus; it can be sung as a duet for S-A or T-B, and it is a good tune.

There are two good numbers from the American branch of the Oxford University Press. One of them is Willan's "The Three Kings," a rather difficult and beautiful unaccompanied number with a moving text by Laurence Housman. Any good chorus choir can manage this. Both music and text are distinguished. The parts divide.

The other Oxford number is a unison arrangement by E. J. Moeran of the traditional carol, "Christmas Day in the Morning." There are three or four carols with this same title; this is the song of the waits, who "hope to taste your cheer." Have you ever seen Colin Taylor's setting of "The Three Ships" (Novello), the poem by Alfred Noyes, based on this same legend of the ships? It is one of the very best of modern English carols and can be sung by a quartet.

As I have been abroad much of the time during the last three years, I have missed a number of the Oxford Press numbers, and I shall list them for you now:

Shaw, Geoffrey—"Hail to Thee, Bethlehem." Easy and pretty carol, printed on a card. Poem not much.

Foster (arr.)—"The Coventry Carol." Unaccompanied. Parts divided. Very well done. One of the finest of traditional tunes. Not easy.

Somervell—"The Grasmere Carol." Arranged in two, four and nine parts—three separate editions.

Gracie—"I Sing of a Maiden." Unaccompanied chorus, sopranos divide. Exquisite but not easy.

Farjeon—"Carol. Unison with interesting piano accompaniment.

Judd—"Christmas," same sort as Farjeon's. Both better with piano than with organ.

Dunhill—"Songs of Praise the Angels Sang." Unison song. Will go well as a soprano solo.

The Oxford Press distributes in this country Arnold's Descant Series. Three numbers in the series will be useful to those who use descants; all

of them employ fine old tunes:

"The Holly and the Ivy."  
"It Came Upon a Midnight Clear."  
"The Moon Shines Bright."

The publishing house of C. C. Birchard in Boston, known for its school music, has a number of arrangements of Christmas carols, some of which I list:

Gevaert—"Arise to the Good and True." Excellent also for New Year. Easy SATB a cappella. Also arranged for SSAA.

Old French—"The Magi Kings" and "Happy Christmas Morning." Easy SATB. The first harmonized by Gevaert.

Gevaert—"Sleep, Holy Child." For SSA.

Old French Carols ed. by H. F. Gilbert—"The Birth of Christ" and "March of the Kings." The march is the stunning tune which Bizet used in his "Arlesienne" Suite. There is an organ piece on this theme by Candlyn (Gray), called "March of the Kings." These arrangements are for SATB, very easy and satisfactory.

Repper—"I Sing of the Lady of All Most Fair." For SATB. Easy and atmospheric. Will do nicely for Mother's Day also. Unaccompanied.

Among the new organ pieces for Christmas I recommend the following:

Lemare—"Joy to the World." Christmas Fantasia on "Antioch." Uses also "Hark, the Herald Angels" and "Adeste Fideles." Thirteen pages (Ditson).

Stcherbatcheff—"The Shepherds' Pipes and the Star." A transcription (Ditson).

Moussorgsky—"Little Star." Transcription (G. Schirmer).

Mueller—"In Bethlehem's Town." Uses "O Little Town of Bethlehem" and "Fair Lord Jesus," as a kind of rondo. No development (White-Smith).

There is one new Christmas cantata of merit, "Great David's Greater Son" (White-Smith) by Dr. George Henry Day. There are solos for SATBarB. The cantata runs to sixty-two pages. One section should be reprinted as a separate anthem; it is entitled "The Manger," for SSAA and A solo—a lovely little tune. The opening chorus seems to me the next best number in

a cantata that is tuneful, easy, and possessed of that sense of the dramatic which is perhaps Dr. Day's most remarkable gift.

The best two new Christmas solos are:

Young, Stuart—"The Shepherds Sing" (Gray). Low or middle voice with parts for violin and harp ad lib.

Thiman—"In the Bleak Midwinter" (Novello). Two keys.

The Young number is one of the best solos ever published in this country, and it can be used at other times besides Christmas. Its music is in the style of the early eighteenth century.

### Married to E. Harold Du Vall.

The marriage of E. Harold Du Vall, organist and choir director at the Bushwick Presbyterian Church, Brooklyn, N. Y., and Miss Elsie Ahrens, a talented soprano, took place Oct. 10 in the grand ballroom of the Hotel Bissert, Brooklyn. The Rev. Luther D. Gable of St. Stephen's Lutheran Church performed the ceremony before an assembly of intimate friends. Mrs. Du Vall is the daughter of Mr. and Mrs. William F. Ahrens and was given in marriage by her father. The bride's attendants were her sisters, Marie Oldenbittel and Alma Ahrens. Charles Oldenbittel and Winslow Cheney attended Mr. Du Vall. During the ceremony Helen Bard Nixon, contralto soloist of the Marble Collegiate Church, New York, sang Bohm's "Calm as the Night" and "Because," by D'Hardelot. Mr. and Mrs. Du Vall are spending their honeymoon at "The Homestead," Hot Springs, Va., and will visit Luray and Washington before they return home to resume their professional engagements. They will reside at 525 East Twenty-first street, Brooklyn.

### Eickmeyer to Muskegon.

Paul H. Eickmeyer, for more than a year organist at the East Congregational Church, Grand Rapids, Mich., has gone to St. Paul's Episcopal Church, Muskegon, which has just installed a new four-manual organ with forty-nine stops, echo and chimes. His place is taken by Russell Broughton, a native of Grand Rapids and a musician who has attained national recognition as an organist and composer. Mr. Broughton assumed his new duties Sunday, Oct. 14.

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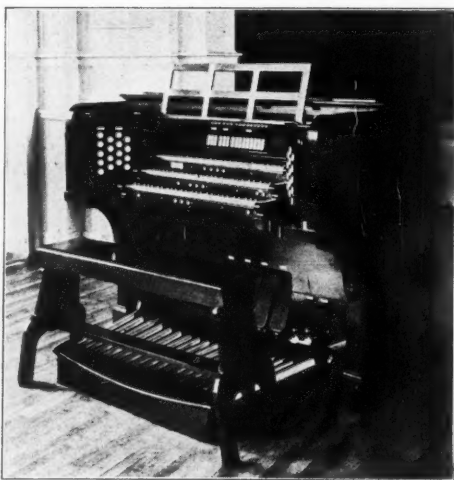
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**Buffalo News Items**

By DeWITT C. GARRETSON

Buffalo, N. Y., Oct. 19.—Several items of real interest are on the calendar of Buffalo organists for this season. The first is a recital by Fernando Germani. This takes place Thursday evening, Oct. 25, in the Church of the Atonement, John F. Hartman, organist and choirmaster. The recital will be preceded by a dinner of the Buffalo chapter of the American Guild of Organists, at which Germani will be guest of honor. The recital is being given under the joint auspices of the choir of the Church of the Atonement and the Buffalo chapter, A. G. O.

A little later in the season Firmin Swinnen, private organist to Pierre S. du Pont, will play the Widor Fifth Symphony with the Buffalo Symphony Orchestra. This concert will take place at the Buffalo Consistory, where there is a splendid four-manual Estey. Harry W. Whitney, treasurer of the Buffalo chapter of the Guild, is president this year of the Symphony Orchestra Society.

At a meeting of the executive board and the chairmen of the various committees of the Buffalo chapter, held at the Town Club, the entire program for the year was mapped out. Many dinners will be held during the season and recitals will be given, both by Buffalo organists and visitors.

Robert Hufstader, organist and choirmaster of St. John's Church, has returned from a European trip. While in England he made a special study of choir conditions in the cathedrals. Mr. Hufstader has resumed his studies at the Eastman School of Music in Rochester, where he is doing special work with Harold Gleason. At a Guild service a little later in the season St. John's choir will probably com-

bine with the cathedral choir and do for one of the anthem numbers Wesley's "In exitu Israel."

Your correspondent played a recital at St. Paul's Cathedral Tuesday evening, Oct. 16, for St. Paul's branch of the Girls' Friendly Society.

D. M. Dawson of Wellsville, N. Y., has accepted the position of organist and choirmaster at St. Clement's Church, Buffalo. Mr. Dawson will continue with his large classes in Wellsville and Belmont, and will be in Buffalo every week from Friday until Monday. He is a pupil of the Cincinnati Conservatory of Music and also did special work with Harold Gleason at the Eastman School.

One wonders how William J. Gomph finds time to accomplish the vast amount of work that he does. He is organist and choirmaster of the Lafayette Presbyterian Church, organist and choirmaster of Temple Beth-Zion, organist at the Buffalo Consistory and choirmaster of Parkside Lutheran Church, and plays a recital at Parkside every Sunday evening. He has given several recitals this month, two of which were openings—one on the new Wurlitzer organ in St. Mark's Church, North Tonawanda, and the other at St. Philip's Church, Belmont, N. Y., opening the Estey there. The recital at St. Mark's, North Tonawanda, was especially for the members of the Buffalo Clerus.

Seth Clark, organist and choirmaster of Trinity Church, has been appointed conductor of the Orpheus Chorus, a men's chorus of over 100 voices. This makes three male choruses which Mr. Clark conducts. The others are the Guido Chorus, celebrating its twenty-fifth anniversary this year, and the Polish Singing Society.

Harold Fix, organist and choirmaster of the Central Park Methodist Church, is playing an opening recital in Tulsa, Okla., this week.

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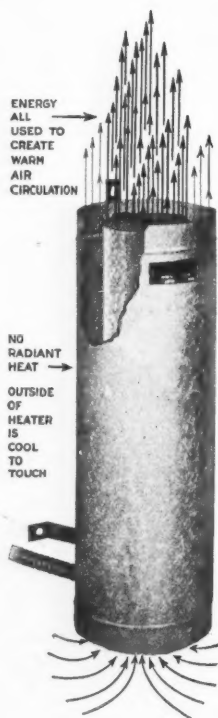
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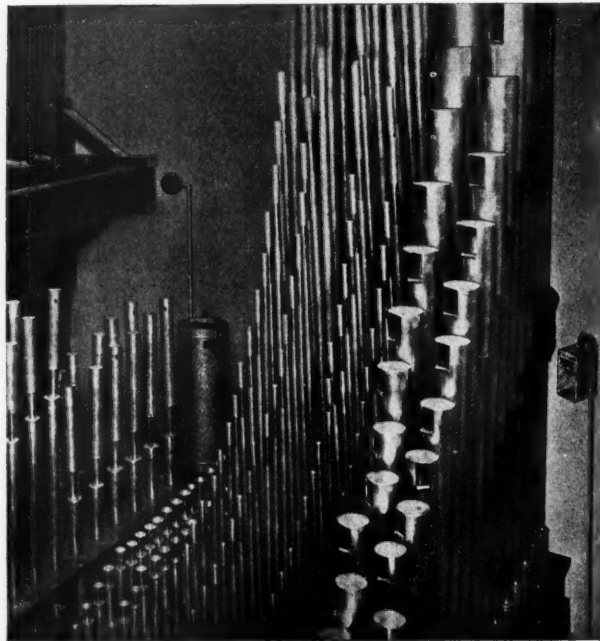
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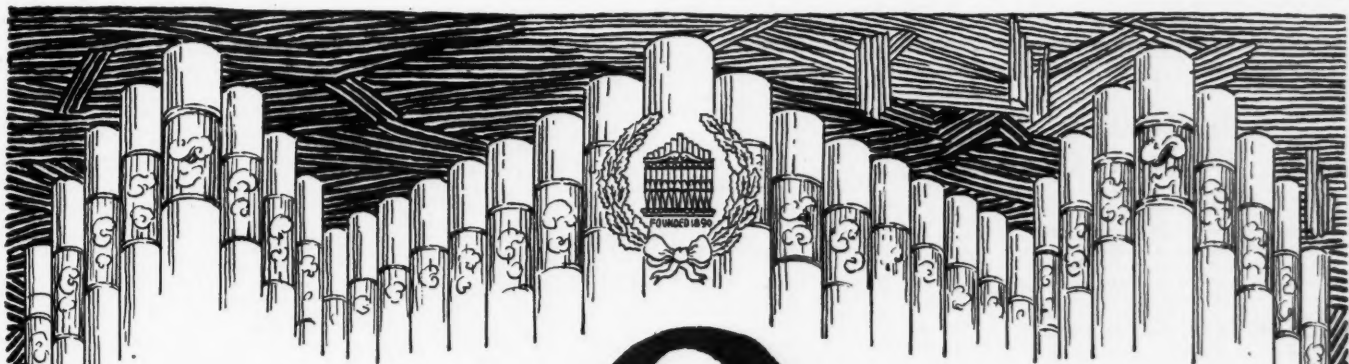
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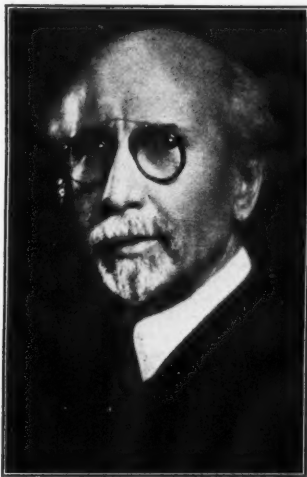




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## News of the American Guild of Organists

[Other items of news concerning activities of the A. G. O. may be found in the general news columns and in the correspondence from various cities.]

### Convention at Memphis in 1929.

The 1929 general convention of the American Guild of Organists will be held at Memphis, Tenn., early in June. The decision to go to the Southern city was reached by the council at its meeting in New York Oct. 8.

### No Award in Anthem Contest.

No award was made in the recent American Guild of Organists prize anthem contest, the reason being that none of the compositions submitted was considered by the judges as worthy of the award.

### Examination Requirements.

Examination requirements of the American Guild of Organists for 1929 have been announced by Frank Wright, Mus. B., chairman of the examination committee of the Guild. The dates for the tests, which will be held in New York and other centers, are May 30 and 31. Information in detail may be obtained from Mr. Wright, whose address is 46 Grace court, Brooklyn, N. Y.

Candidates must be elected to membership as colleagues not later than April, 1929, and they will then be admitted to the examination for the associateship upon payment of the fee in advance. The associateship must be attained before proceeding to the examination for fellowship. The fellowship examination can be taken not less than one year after the attainment of the associateship.

Candidates for either of the certificates must secure 70 per cent of the total marks in each section of the examination, that is, organ tests and paper work, and the examination committee reserves the right of decision in the case of any candidate who fails to obtain one-half of the awardable marks for each item.

The organ test for the associateship includes the following:

1. To play the whole or any portion of the two following pieces:
  - (1) Fugue in D minor, Bach, Peters edition, book 3, page 43, Bridge & Higgs edition (Novello), book 9, page 151, Widor-Schweitzer edition, volume 2, page 77.
  - (2) Fifth Sonata (first movement), Guilman.
2. To play at sight a passage of organ music in the form of a "trio."
3. To play at sight from vocal score, G and F clefs, four staves.
4. To transpose at sight a short passage into two keys, neither more than one tone above or below the printed music.
5. To harmonize at sight, four parts, a given melody.
6. To harmonize a figured bass at sight in four parts, without pedal.
7. To modulate (a) to nearly related keys, and (b) to remote keys.

Following are the associateship paper tests as outlined:

1. To add to cantu firmi strict counterpoint, in two, three or four parts, in various species and combinations of species. Candidates must be prepared to use the C clefs for alto and tenor parts.
2. To write answers to fugue subjects and show one countersubject to each in double counterpoint at the octave.
3. Questions in musical history drawn from "A History of Music," Stanford-Forsyth; also questions on the organ, choral training and musical form. Questions are to be based on practical experience.
4. Ear tests: To write down from dictation two brief melodies, of which the keys will be announced and the tonic chords struck. Each passage will be played three times. (Ear tests to precede the three and one-half hours allowed for this paper.)
5. To add alto, tenor and bass parts to a given melody.
6. To add soprano, alto and tenor parts to a figured bass. The soprano part must possess melodic value.

7. To add soprano, alto and tenor parts to an unfigured bass. They need not be in strict rhythm with the bass.
8. To write a hymn-tune, introducing appropriate modulations and cadences. (Stanza of words will be set.)

For the fellowship the tests at the organ are as follows:

1. To play the whole or any portion of the two following pieces:
  - (1) Prelude and Fugue in A minor, Bach, Peters edition, book 2, page 54, Bridge & Higgs edition, No. 8, published separately. Widor-Schweitzer edition, volume 4, page 62.
  - (2) Sixth Symphony (first movement), Widor.
2. To play at sight a passage of organ music in the form of a "trio."
3. To play at sight a short passage in ancient vocal score, with C, G and F clefs (alto and tenor in C clefs).
4. To transpose at sight a short passage into two keys, neither more than a major third above or below the printed music.
5. To harmonize at sight, in four parts, a given melody.
6. To harmonize at sight, in four parts, a figured, or an unfigured bass.
7. To improvise on a given theme.

The fellowship paper test is as follows:

1. To add to cantu firmi strict counterpoint in three, four or five parts, in various species and combinations of species.
2. To write an exposition of a four-part fugue on a given subject. This may be for voices, strings or organ.
3. Questions in musical history drawn from "A History of Music," Stanford-Forsyth; also questions on the orchestra, organ, choral training and musical form. Questions are to be based on practical experience.
4. Ear tests: To write down from dictation two progressions of chords, of which the keys will be announced and the tonic chord struck. Each passage will be played three times. (Ear tests to precede the three and one-half hours allowed for this paper.)
5. To orchestrate a given passage for a specified number of instruments.
6. To add alto, tenor and bass parts to a given melody.
7. To add, to a given ground bass, soprano, alto and tenor parts in four different ways. First, with simple chords, then with passing and auxiliary notes, then with suspensions, and finally with imitations, making a continuous composition. (Free counterpoint.)
8. To write four-part music (SATB) to given words.

### Western New York.

Warren Gehrken and his choir of men and boys gave a successful and artistic service for the Western New York chapter in St. Paul's Church, Rochester, Thursday evening, Oct. 4. The choir sang David McK. Williams' anthem "Darest Thou Now, O Soul"; two spirituals, "Were You There?" by Burleigh, and "Listen to the Lambs," by Dett, and George Henry Day's anthem, "Incline Thine Ear." These exacting numbers were all sung in a finished manner that would have reflected credit on any adult choir. Master George Parkhurst, solo soprano, sang with much feeling and understanding and delighted the large congregation present.

The prelude was played by Dr. George Henry Day, dean of the chapter, and the postlude by Newton Fashley, organist of Immanuel Baptist Church, Rochester. Harold Gleason, director of the organ department at the Eastman School of Music, played a group of five organ solos as part of the regular program and brought out the resources of this newest of Skinner organs in Rochester.

The large number of organists present were delightfully entertained in the parish-house at the close of the service by the ladies of the church, and refreshments were served. Reports were read by George S. Babcock, registrar, and Miss Gertrude Miller, treasurer.

### Western Pennsylvania.

The Western Pennsylvania chapter held its monthly meeting and dinner at McCann's dining room, Pittsburgh, Thursday evening, Oct. 18. The attendance was even better than at the preceding meeting and we are hoping that it will continue to grow. Some of our out-of-town members were there, and it is our hope that those members living at a distance from Pittsburgh will attend oftener and become better acquainted. An effort is being made to have a more sociable gathering at our dinners and to in-

crease the attendance at each meeting.

Applications were received from three organists who were nominated for membership.

Announcement was made of the fact that Vincent B. Wheeler, organist of St. Peter's Roman Catholic Church, North Side, had suffered an attack of paralysis while on a tour of California, and is at present in San Diego. The members of our chapter expressed deep regret over his affliction and requested the secretary to send a telegram to him, expressing regard and a hope for quick recovery.

After the dinner the members proceeded to Cyril I. Guthoerl's theater organ school, in the Ritz Theater building, where Mr. Guthoerl gave a skillful demonstration of theater playing. Preceding a feature picture which Mr. Guthoerl accompanied, Gilbert C. Friar, a noted theater orchestra conductor, gave a short talk on timing and cueing of pictures. Miss Irma M. Guthoerl also demonstrated her ability, illustrating some of the different styles of "movie" playing, and a few stunts in registration. The studio is equipped with a Robert Morton organ; the specifications of which would do credit to many a theater. Facilities for the projection of motion pictures are at hand and the beautiful arrangement and furnishings of the studio give it an atmosphere of refinement and comfort.

The Western Pennsylvania chapter held its September meeting at the Rittenhouse, Highland avenue, Pittsburgh, Monday evening, Sept. 24. Dinner was served at 6:30 and was unusually well attended. The chapter received applications for membership from four Pittsburgh organists.

The real event of the evening was a recital by Miss Alice M. Goodell at the Pennsylvania College for Women, Woodland Road, to which the members of the Guild were invited. Miss Goodell, who is a member of the chapter, is on the faculty of the Pennsylvania College for Women. Her program, which appeared in the October Diapason, was planned for the college audience, and although played on a two-manual organ, showed a great deal of variety in registration.

### Texas Chapter.

Committees to have charge of activities of the Texas chapter were appointed by Katherine Hammons, the dean, at the first business meeting, Sept. 20, at the City Temple in Dallas. The meeting was opened with an address by Dr. Floyd Poe, pastor of the City Temple. Plans for the year were outlined by Alice Knox Ferguson, re-elected program chairman. The business session was followed by a talk by Mrs. J. L. Price on the evolution of the organ. Miss Ferguson and Miss Hammons gave a review of new organ music.

The following committees were appointed by the dean:

Program committee—Alice Knox Ferguson, chairman; Mrs. H. L. Gharis and Sallie Carr, all of Dallas.

Membership committee—Mrs. Clarence

Hamilton, Dallas, chairman; Carl Wiesemann, Dallas; Rose Osmon, Houston; Mrs. B. U. Taylor, Fort Worth; Mrs. D. W. Faw, Amarillo; Mrs. H. G. Collins, Austin; Mrs. B. M. Collard, Wichita Falls, and Mrs. Roy Johnson, Paris.

Recital committee—Mrs. H. L. Gharis, Dallas, chairman; Edith A. Brown, Houston; Mrs. H. D. Carsner, Abilene; Gretchen Brook, Waco; Maude McElvaney, Fort Worth; Minnie Hutchins, Amarillo; Mrs. Fulton, Cleburne; Mrs. Roland Harrison, Waxahatchie.

Library exchange committee—Mrs. W. H. Marsh, chairman, and Mrs. J. H. Cassidy, Dallas; Mrs. M. L. Mangune, Greenville; W. H. Hammond, Terrell; Corinne Dargan Brooks, Houston.

Examination committee—Grace Switzer, Dallas, chairman, and Mrs. A. L. Knaur, Mrs. Z. M. Bothwell, Annette Black, all of Dallas.

Publicity committee—Gertrude Day, Dallas, chairman; Mrs. H. V. Culp and Alice Knox Ferguson, Dallas.

Printing committee—Mrs. J. M. Sewell, Dallas, chairman; Clara Dargan, Amle Cornick and Mrs. John S. Oglesby, all of Dallas.

Social committee—Mrs. L. M. Robinson, Dallas, chairman; Mrs. Brice Twitty, Hazel Maxfield, Anita Hauser and Mrs. J. N. Satterfield, all of Dallas.

Patron committee—Mrs. J. L. Price, Dallas, chairman; Mrs. H. M. Whaling Jr., Mrs. J. Howard Beasley and Dora Foteet, all of Dallas.

Flower committee—Mrs. J. H. Cassidy, Dallas, chairman; Mrs. Walter Alexander, Mrs. Ellis Shuler and Lucille Jones, all of Dallas.

Telephone committee—Mrs. Forrest Reed, Dallas, chairman; Margaret White, Mrs. J. K. Simmons and Mrs. M. C. Hull, Dallas.

### Missouri Chapter.

Missouri chapter held a most enjoyable session Sept. 24. The new dean, A. R. Booth, is inspiring the chairmen of his various committees, and the programs for the winter as outlined are full of promise. Miss Louise Titcomb, F. A. G. O., as official delegate to the Detroit convention, gave an admirable report on the convention.

The fifth year of the Training School in Church School Music has been opened under the auspices of the New York Federation of Churches. On the faculty are Reginald L. McAll, Grace Leeds Darnell, William Neidlinger and Carl F. Price. The headquarters are at 71 West Twenty-third street.

Miss Alvina Michals, president of the Van Dusen Organ Club, recently appointed organist at the Halffield Theater, is now a member of the faculty of the American Conservatory of Music.

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## Who's Who Among American Organists

### Arthur B. Jennings, Jr.

High up on the list of genuine virtuoso players of the present day in the United States is Arthur B. Jennings, Jr., a young man from Pittsburgh whose playing came to national notice when he was on the program of the N. A. O. convention in Philadelphia in 1921 and again when he played at the general convention of the A. G. O. at Kimball Hall in Chicago in 1925. In his home city Mr. Jennings long ago achieved a reputation as one of the ablest organists.

Arthur B. Jennings was born July 11, 1887, in New York City and is the son of an architect. After attending the New York public schools he attended the Pennington School for Boys in New Jersey. Then he went to Wesleyan University and followed this with a course at the school of architecture of the University of Pennsylvania. His musical education was received at the Virgil School in New York, besides organ study with Elizabeth T. Allen at the Pennington School, Joseph C. Beebe at Wesleyan University, Frederick Maxson in Philadelphia and Gaston Dethier in New York, supplemented by piano, organ and composition study for many years with T. Carl Whitmer in Pittsburgh.

At present Mr. Jennings is organist and choir director at the Sixth United Presbyterian Church of Pittsburgh, a position to which he was appointed in 1926. Previous to this he was for ten years at St. Stephen's Episcopal Church in Sewickley, a prominent suburb of Pittsburgh. His earlier posts were at the Church of the Epiphany, Durham, Conn.; Houston Hall, University of Pennsylvania; Dickinson College, Carlisle, Pa.; the First Presbyterian, York, Pa., and the Independent Presbyterian Church, Savannah, Ga.

In 1926 Mr. Jennings represented the National Association of Organists in a recital before the convention of the Canadian College of Organists at London, Ont. He has also appeared in recitals at the Sesqui-centennial Exposition in Philadelphia, and in Pittsburgh, New York, Buffalo, St. Louis, Indianapolis and other cities.

In his present position Mr. Jennings presides at the organ in the most important United Presbyterian Church in the United States, which has a budget well over \$120,000 annually. He plays a four-manual Austin organ, rebuilt this year under his direction. He is also assistant conductor of the Mendelssohn Choir of Pittsburgh, made up of 200 voices.

Anthems composed by Mr. Jennings include: "Springs in the Desert," "When to the Temple Mary Went," "The Good Shepherd" and "The Message of the Stars," all published by H. W. Gray.

Mr. Jennings married Miss Amy Jerome Wagner at Carlisle, Pa., in 1913.

### Ernest L. Mehaffey.

In Ernest L. Mehaffey have been combined talents both for organ playing and for designing and selling organs in such a measure that he has been heard in recital in many places and has been the means in even more instances of placing organs in churches. Although he is perhaps best known through his long connection with the Estey Organ Company, he has been the organist of prominent churches in various parts of the country and at present is organist and choir director at the large First Baptist of Columbus, Ohio.

Mr. Mehaffey was born Jan. 31, 1891, at Chelsea, Mass. He studied organ in his youth under Mrs. Emily Grant Wilkinson of Tremont Temple, Boston, and his first church position was at the Park Downs Congregational, Wollaston, Mass., in 1904. In 1907 and 1908 he was organist at the Mount Hermon School and in return received a scholarship there. From 1911 to 1913 Mr. Mehaffey was organist of the First Congregational Church of Chelsea, Mass., when Osbourne MacConathy was director. When Profes-

sor MacConathy went to Northwestern University Mr. Mehaffey succeeded him and remained at this church until 1915, when he went to the Brookline Baptist.

In 1911, Mr. Mehaffey was employed by the Estey Organ Company and sold his first organ to the Christian Scientist Church of Amesbury, Mass., that year. In 1918, during the world war, he enlisted in the navy. After his discharge in 1919 he went to Grace Church at Salem, Mass. In 1921 he moved to the northern peninsula of Michigan and was organist

doing his sales activities. He has also been appointed head of the organ department at the Capitol College of Music and Oratory, of which a number of prominent Ohio musicians are faculty members. Sunday evening recitals at the church preceding the evening service are a feature introduced by Mr. Mehaffey. These programs are broadcast over WMAN every Sunday.

Mr. Mehaffey married Miss Harriet Louise Greeley, daughter of a well-known former Boston organist, Charles G. Greeley, in 1918. They have a daughter, Harriet, 9 years old, and about ready to study the organ.

### E. Harold Du Vall.

In E. Harold Du Vall Brooklyn has a native organist who has proved

### Arthur B. Jennings, Jr.



### Ernest L. Mehaffey



to the First Baptist Church of that city and after its installation was appointed organist. Recently the church doubled his salary and as a consequence Mr. Mehaffey henceforth will devote himself to his profession, abandon-

marked ability in recital and other musical work and of whom the city may well be proud. Mr. Du Vall was born May 24, 1893, in Brooklyn, and as a young boy showed marked talent for music. After completing his school education he entered the business world as a clerk with the Devoe & Reynolds Company, a paint house of Chicago and New York. During this period he started as organist and director in a small church (Calvary English Lutheran) and in this and other ways prepared to enter the profession he later adopted. In 1914 Mr. Du Vall resigned from the Devoe sales force to affiliate with the musical activities of his city.

While at Calvary Church the Calvary Choral Society was organized by him, its fine work attracting attention. He also organized an orchestra and concert trio which brought him into further prominence. For six consecutive seasons he was musical director at the Hotel Columbia, Astbury Park, N. J., one of the largest and most fashionable hotels on the Atlantic seaboard.

Mr. Du Vall's musical education in piano, organ and theory was received under Chester H. Beebe, Richard Keys Biggs, R. Huntington Woodman and Clarence Dickinson. During the summer of 1927, while Dr. Dickinson sojourned in Europe, he selected Mr. Du Vall to play the daily noonday and Sunday services at the Brick Presbyterian Church and the Friday services at Temple Beth-El of New York City. Other positions which Mr. Du Vall capably filled in Brooklyn as organist and choirmaster were at the Prospect M. E. Church (chorus choir), the Baptist Church of the Redeemer (quartet choir), the Flatbush Presbyterian (quartet choir), and five years at Temple Beth-El of Manhattan Beach (quartet choir). His present position

## Pittsburgh News Items

By JAMES PHILIP JOHNSTON

Pittsburgh, Pa., Oct. 20.—The new transcription for organ of the Cesar Franck Symphony in D is by Herbert M. Kidd, organist and director at the First Presbyterian Church of McKeesport, formerly at the Church of the Epiphany, Bellevue. It is published by the H. W. Gray Company.

John A. Bell, the veteran organist of the First Presbyterian Church of Pittsburgh, assisted in the opening of a four-manual organ built by the Skinner Company, at the Masonic Temple, Dayton, Ohio, Oct. 12. The Westminster Choir, John Finley Williamson conducting, also took part in the program.

Our readers may be interested in the unique cooperation between organists at three of our important churches. Harold E. Schuneman is assistant to Dr. Charles Heinroth at the Third Presbyterian. He is also assistant at the Second United Presbyterian Church of Wilkesburg to Charles A. H. Pearson, who is organist likewise of the Rodef Shalom Temple. Mr. Schuneman has just finished the summer work for Dr. Heinroth at the Third Church. Soon he will take the morning service at the Wilkesburg church while Mr. Pearson is busy at the extra temple worship which continues through the winter season on Sunday mornings.

The Rev. Carlo Rossini, organist and choirmaster of St. Paul's Cathedral, conducts a class in liturgical music for the church year, which meets each Saturday morning from 11 to 12 in the Cathedral High School.

is at the Bushwick Presbyterian Church, where he has a vested chorus choir of thirty-five under his direction.

In recent years Mr. Du Vall has made it a practice to play one or more organ recitals a month during ten months of the year and these, together with several played out of town, have brought his total to approximately seventy. These recitals have gained for him a reputation as a talented organist. He has established himself as a teacher of piano and organ and is regarded as a skillful accompanist.

At the Flatbush Presbyterian Church began a courtship between Mr. Du Vall and Miss Elsie Ahrens, soprano soloist of the church, which terminated in their wedding on Oct. 10 of this year.

Mrs. Du Vall is an active member of the Morning Choral of Brooklyn

### E. Harold Du Vall



and the Matinee Musicale of New York City, and is soloist of Grace M. E. Church, Brooklyn.

## Lutherans Are Told of Ways to Improve Music of the Church

Report of Committee on Church Music to the  
Convention of the United Lutheran Church  
at Erie, Pa. in October

[In its organized effort to improve the music of the Lutheran Church, the committee on church music, of which the Rev. J. F. Ohl of Philadelphia is the chairman, presented its report, containing some pointed comments on the present status of church music and outlining ways of improving it, at the recent convention of the United Lutheran Church in America, held at Erie, Pa., Oct. 9 to 17. A large part of the report is herewith presented, in view of its general interest to organists and choirmasters.]

It is beginning to be felt that many people in the churches have for some reason or reasons lost the sense of worship. To such an extent is this true that other communions, besides our own, now have their committees on church music, charged with the duty of finding a remedy for this condition. The Protestant Episcopal Church has had a joint commission on church music since 1919, the Presbyterian Church its commission on music and worship since 1925, and the Methodist Episcopal Church, North, its commission on music since 1924, reconstituted as the commission on worship and music, effective since May, 1928. All three deplore the fact that worship in many places is not what it should be and make suggestions for its improvement.

Of what does worship consist? Is it something external that finds its expression in vestments, processions, recessions and the like? Or is it the outpouring of a heart that feels its need, a heart that has tasted God's goodness and mercy, a heart full of gratitude for all of God's gifts, especially for the blessings of redemption? Such a heart will find its fitting medium of expression in the forms of devotion and hymns that have through the ages been the church's treasures. But amid the cares and riches and pleasures of this life not all hearts are thus attuned, with the result that words mean little to many. Indeed, there are those to whom the music seems to be the chief thing, and among such the remark has even been made that the words are of no account. But the mere singing of notes is not worship. When Paul said that he wished to sing with the spirit, and *with the understanding* also (I. Cor. 14:15), he certainly had in mind the words and what the words expressed and conveyed. Hence, to worship in spirit and in truth, the words, not only of the hymns but of the entire service, must be given the first attention. The organist must realize what they say that he may properly interpret them in his playing. The choir must have a true appreciation of their contents that it may sing them with due reverence. And the congregation must penetrate into their meaning that its worship may become the real expression of the heart and not a mere formal performance of notes. Possibly the loss of the sense of worship on the part of the congregation may in a great measure be traced to the failure of many Sunday-schools to teach the growing youth how to worship.

Hence the question: What does your Sunday-school sing?

The committee offers no apology for again referring to this subject. A survey recently made in our largest synod disclosed the fact that in a considerable number of schools books of the "cheap" hymn and tune variety are still in use; and what is true in this synod the committee knows to be true in other synods. Books of this kind find their way into our schools on the false assumption that children delight only in rollicking rhythms, and that hence there must be a radical difference between hymns and tunes for children and those for adults. But God is not worshiped in jig, and rag-time and jazz. There is neither prayer, praise, nor thanksgiving in teaching children to sing in syncopated meas-

ure, "Bright-en the cor-ner where you are"; or such sentimental slush as "Somewhere, somewhere, Beautiful Isle of Somewhere, Land of the true, where we live anew, Beautiful Isle of Somewhere"; or doggerel like this: "When Jesus makes up His jewels, That nothing from Him can sever, Oh, that I may be chosen to shine in glory forever. He'll gather them some time. He'll gather them some time, He'll gather them some time, The purified spirits some time."

Yet it is just as much the church's duty to teach children how to worship as it is to teach them what to believe. To the latter unusual attention is given these days. There is a profusion of lessons and lesson helps for both scholars and teachers; and to prepare the latter for their work many teachers' training schools and classes have come into existence. But how much serious attention do Sunday-schools give to the devotional side of their work? To what extent are the children taught to express their faith in a well-ordered service, and in genuine hymns and worthy tunes? Is time ever taken to explain the Sunday-school or church service, or to teach the children the meaning of some choice hymn or hymns, many of which should be committed to memory?

We hear much these days about the irreverence of the young and their unwillingness to come to the services of God's house. But when, as children in the Sunday-school, they were taught to sing meaningless rhymes to tunes that remind of the jazz band and set the feet going, is it any wonder that they did not catch the spirit of genuine devotion, and that at a later period they find no pleasure in the sober services of the sanctuary?

What can be done with the children of the Sunday-school has in the last year been strikingly demonstrated in Trinity Church, Lancaster, Pa., the Rev. Dr. McIntosh, pastor. The organist, Harry A. Sykes, taught them to sing the church service and some of the best hymns and tunes in the common service book. Once a month the school assembles with the adult congregation at the morning service and joins in the singing. The congregational singing on these Sundays is unexcelled, and so much pleasure does their participation give the children that on the intervening Sundays they come to church in increasing numbers—a clear proof that when children are taught in the Sunday-school what they ought to sing, their devotional life will develop in the right direction, and in later years they will not feel like strangers when they come into the house of God. Therefore, in loyalty to the children and the church, Sunday-schools should use the church's publications.

Though the committee has done so before, it must again direct attention to the subject of connecting departments of church music with our theological seminaries. The need of such schools, in which organists, choir directors and men preparing for the ministry can be trained in church music, is increasingly felt in other communions. In the committee's last report mention was made of the fact that Northwestern University, at Evanston, Ill., a Methodist institution, had received a gift of \$100,000 to establish a course in church music in connection with its present school of music. And now the announcement is made that this fall Union Theological Seminary in New York will open "a school of sacred music to train choirmasters, organists and other leaders in the ministry of music, and teachers of sacred music in schools and colleges." The announcement says further that "it seems desirable that those who are to lead in church



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music should be educated in fellowship with men preparing for the Christian ministry, and to some extent in the same classrooms." In this kind of work we Lutherans, with our great traditions and rich heritage, have hardly made a beginning, unless it be in some of the Scandinavian institutions of the middle West. Something is done, of course, in our colleges and seminaries.

As bearing indirectly on this subject, Mr. Seibert of our committee makes the following observations: "Congregations should encourage their organists to study. Many times the salary of an organist does not warrant an expenditure for lessons. Salaries should be provided to enable the organist to take lessons. The church receives the direct benefit through a higher state of efficiency on the part of the entire musical organization. The Lutheran organist should read the current musical papers. The organist should use every opportunity to hear good music. He should profit by a close association with his contemporaries in other denominations. Nothing is gained and much is lost by isolating oneself professionally. There must be a concerted effort on the part of pastors, congregations and organists to see that the music is given the proper preparation and that the or-

ganist or director has the proper musical equipment and background."

Three suggestions are offered:

1. Pastors could do much to improve congregational singing by now and then devoting a Sunday evening to hymn singing, prefacing each hymn and its tune with a brief history and analysis of the hymn, and giving such information about the tune as may be available. Unfamiliar tunes should be well prepared by the choir, and after their first use should soon be repeated.

2. Families should also make liberal use of the common service book and the Parish School Hymnal in the home. Many families today have one or more members who can play, and an hour or two a week spent around the piano or organ in rehearsing hymns and tunes would be most profitable and aid greatly in promoting congregational singing.

3. To correct the slovenly manner in which the liturgy, service music, hymns and tunes are often rendered at synodical meetings, synods, wherever possible, should appoint a person or persons having the needed knowledge and understanding to make provision for the proper use of the church's liturgy and music.

THE COMMITTEE.  
J. F. OHL, Chairman.  
GOMER C. REES, Secretary.



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The Rev. Don H. Copeland, organist and curate of Christ Episcopal Church, Dayton, Ohio, announces, for his program of the year, six hours of organ music open to the public, six devotional services of music and two series of lectures on the history and appreciation of music.

The first of the organ recitals took place Oct. 17, when, assisted by a string orchestra, he gave a program of Wagner's works. Nov. 7 he will present works by Pietro A. Yon, organist of St. Patrick's Cathedral, New York City. Dec. 10 he will give a program of Christmas music. A program of music based on hymn-tunes is to be given Jan. 16. Feb. 6 there is to be a program of miscellaneous music.

In the presentation of the Sunday evening devotional concerts Mr. Copeland is to be assisted by the choir. The first of these concerts took place the evening of Oct. 28, when music by contemporary Americans was interpreted. A Schubert centenary service will be given Nov. 25. Jan. 27, Dvorak's "Te Deum" is to be presented; Feb. 24 Gounod's "De Profundis"; March 24 Dubois' "Seven Last Words," and March 29 a program of Passion music.

Because so many requests have come to Mr. Copeland to repeat his series of music history and appreciation lectures he announces that a series of six lectures on the subject and treating of music up to the close of the eighteenth century will be given. Another series will treat of music history and appreciation from the close of the eighteenth century to the present day.

A handsome booklet has been issued by the B. F. Blower Company of Fond du Lac, Wis., calling attention to the Simplex organ blower, manufactured by that concern. In addition to a thorough outline of the details of construction of the blower, there is a series of illustrations showing beautiful churches and theaters in which the Simplex provides wind for the organs. The character of the booklet represents the high standing of the Fond du Lac company.

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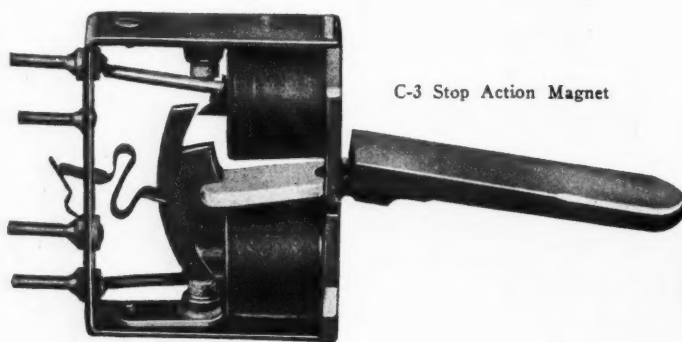
Ralph Downes, Young English Organist, Made Chapel Choirmaster.

President John Grier Hibben of Princeton University has announced the creation of a new post in the department of music—that of choirmaster of the Princeton University chapel—and the appointment to this post for the coming year of Ralph Downes, recent organ scholar of Keble College, Oxford. At Keble College Mr. Downes trained the college choir in addition to being organ scholar. He is 24 years old and studied at the Royal College of Music, London, and at Keble College. His name was brought to the attention of the music committee of Princeton University by Dr. Alexander Russell, director of music at Princeton, and he was appointed after careful consideration had been given a number of candidates, both in America and in Europe. The new Skinner organ in the Princeton University chapel is one of the largest organs in any university in the country.

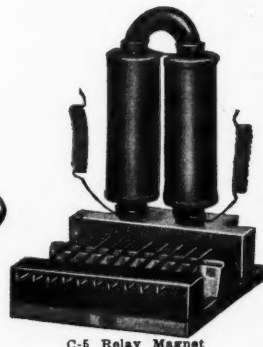
## Death of Father J. B. Young, S. J.

Father John B. Young, S. J., a noted leader of church music reform, died last month. He was born in Alsace-Lorraine, Oct. 30, 1854, was ordained in 1878 and in 1879 went to the Church of St. Francis Xavier, New York, where he remained in active service until the time, about six years ago, when he was forced by failing health to retire from active service. He died in the Jesuit Rest House, Monroe, N. Y. Father Young, in addition to the duties of a priest, interested himself in the music of St. Francis Xavier and in a general improvement of the music used in the Catholic churches of America. He compiled the Roman Catholic Hymnal, was the author of the Justine Ward method of teaching liturgical music, taught chiefly in the Pius X. School, New York, and was a member of the papal commission for the revision of the ritual music of the Catholic Church. Father Young founded in 1893 the boy choir of St. Francis Xavier. Associated with him in this work were at various times such distinguished musicians as Gaston Dethier and Pietro Yon. Father Young was a consistent enemy of the use of popular music at divine worship.

Henry F. Seibert is booked for a series of three Sunday evening recitals at White Plains, N. Y., Nov. 4, Jan. 6, and March 24 (Palm Sunday). He is also engaged for performances at Reading, Pa., Nov. 5; Yonkers, N. Y., Nov. 7; Washington, D. C., Nov. 11; Mount Vernon, N. Y., Nov. 18, and Weehawken, N. J., Nov. 25.



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### News from St. Louis

By DR. PERCY B. EVERSDEN

St. Louis, Mo., Oct. 22.—The feature of the month was the recital given under the auspices of the local A. G. O. chapter at Westminster Presbyterian Church on Oct. 18 by Miss Louise Titcomb, F. A. G. O., teacher of organ at Lindenwood College, St. Charles, Mo. Although she has been a resident of Missouri for nearly two years, this was the first opportunity afforded of hearing Miss Titcomb at the organ, and a gratifying attendance of discerning organists was present. An attractive and well-proportioned program was offered, even if Father Bach did head the list, contrary to the wish of one E. M. S., with a rather strong predilection for the French school, of which Miss Titcomb is partly a product.

The phrasing in the Bach selections was clear and pleasant, a clean and masterly technique was apparent in the Franck and Widor numbers, and artistic coloring in registration won admiration and praise in the lighter French and American compositions.

Ernest Prang Stamm continues to feature organ music at the Sunday evening services in the Second Presbyterian, offering some very attractive programs.

The local chapters of the A. G. O. and N. A. O. met together on the 29th. A dinner was followed by a talk on mixtures by Max Hess, chief engineer of George Kilgen & Son, winding up a social evening with a "Hallowe'en frolic."

The public recital committee of the A. G. O. and N. A. O. chapters is arranging for a Bach program in January by one of this country's leading organists.

Walter Parker, for many years organist of the Lafayette M. E. Church, after an extended absence as a theater organist has returned to St. Louis, disappointed with the allurements of the cinema.

#### McAmis Playing in New York.

Hugh McAmis, F. A. G. O., formerly city organist of San Antonio, Tex., is playing for Walter Henry Hall at St. Matthew's Episcopal Church in New York City during Mr. Hall's absence in Europe.

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By WILLIAM LESTER.

"Joy to the World," Christmas Fantasia on "Antioch," by Edwin H. Lemare; "The Shepherd's Pipes and the Star," by Nicolas Stcherbatcheff, arranged for organ by H. Clough-Leigher; published by Oliver Ditson Company, Boston.

Of high seasonal value and interest are these two new numbers. First in order, and of prime importance, is the fantasia by Mr. Lemare. A finely-designed prelude built on fragments of the well-loved Handel theme leads to an exposition of the tune on the full organ. This in turn is followed by a series of imaginative variations on the melody, notably an ingenious one, using "Hark, the Herald Angels Sing" as a sort of cantus firmus over which the main melody is worked. After a thrilling stretto section the augmented hymn-melody, set for sonorous chords against a pompous counterpoint in the pedals, brings the movement to a massive conclusion. This is organ music of first-class quality, deft workmanship, set down with a due appreciation for the practical aspects of organ writing, and showing a concept of the dramatic which is all too often absent from present-day writing for the instrument. The other title up for review, while good seasonal music, and most efficiently arranged by the transcriber, is not of the intrinsic value of the Lemare number. It is a gentle pastorella of no complexity or depth of musical thought—tuneful and attractive.

Christmas Fantasia on "In dulci Jubilo" and "Ades te Fideles," by F. Leslie Calver; published by the Arthur P. Schmidt Company, Boston.

This very effective meditation on familiar Christmas themes is much simpler in construction and in content than the Lemare fantasia reviewed above. Both in regard to technical demands and in texture of musical idiom it asks for less from both player and hearer. However, it is most effective organ music, well set for the instrument, musically in make-up and attractive in treatment.

"Star of Dawn," a Christmas pageant, music by Ian Alexander; published by the Century Company, New York.

This is an elaborate work of nearly a hundred pages, calling for the services of soloist, chorus and mummerys. It can be given as a cantata, without the action or scenic investiture. A valuable feature of the work is the lengthy foreword, dealing with the special problems that beset the pageant director, with some sensible recommendations to the same often harassed gentleman. The plan of the work is splendid, reverent and colorful. Judged purely from a musical standpoint, such high praise cannot honestly be given. Much of the choral voice parts are set too high. Then the voice leadings are frequently clumsy; much of the harmonization is amateurish. In spite of such defects, there can be no doubt that this work, if adequately staged and sung, will make a strong popular appeal and promote a vivid emotional reaction from the audience. Such criticisms as those expressed are not set down in a spirit of petty condemnation of the work as a whole, but as a suggestion for consideration of followers in this too-little tilled field. Mr. Alexander is evidently a talented innovator in a largely uncharted sea; experience will show us what is the best way to handle the problems of great group singing, acting, reciting and posing under what must be largely amateur conditions. It is to be hoped that such an ambitious design as this will not be overlooked by those capable of presenting the same. Pageantry has come back into the life of the church. Here is a sincere and largely successful ef-

fort to provide material of dignity and appeal.

"Water-Sprites," scherzo for organ by Walter H. Nash; published by G. Schirmer, Inc.

Light music of finish and elegance is not so plentiful in the organ lists that the live recitalist can afford to miss contact with such an excellent bit as the number under consideration. It has a Mendelssohnian lightness of theme set over a charming rhythmic figure that is delightful. The stop layout is modest in its demands, but surprisingly effective in the color results. Altogether one of the most charming organ tid-bits put out for many a moon.

"The Merry Bells Are Ringing," Praetorius, arranged for two-part chorus by C. F. Manney; "The Christ-Child's Star," Arthur Somervell, arranged for two-part chorus by Shirley D. Nevin; published by Oliver Ditson.

These two anthems for women's voices are charming, simple carols for the Christmas season. No difficulties of range or idiom are present, the arrangers have done their work in expert fashion; both carols will sound and sing well.

"Nearer, My God, to Thee," by Anna Priscilla Risher; published by the Arthur P. Schmidt Company, Boston.

This is an easy duet for high and low voice, a setting of the familiar hymn text. The music is four-square straightforward stuff of no particular distinction. Its chief merit is its simplicity.

"I Hear the Bells of Christmas," by William Stuart Baines; "A Christmas Lullaby," by T. Frederick H. Candlyn; "As Blooms the Rose," by H. Alexander and J. Sebastian Matthews, jointly; "Glad Tidings of Great Joy," by Franz C. Bornschein; published by Oliver Ditson Company, Boston.

Four excellent anthems for the Christmas season. All of them smack of the old-time carol, with its simplicity and directness. Any or all of them will provide unusually good material for the seasonal services.

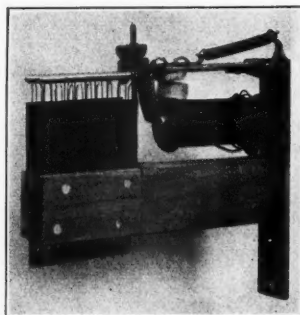
"The Choral Host," by John Leshure; "Birthright of the Babe," by Charlene B. Underwood; "Message of the Bells," by William Stuart Baines; published by Arthur P. Schmidt Company.

Three more serviceable anthems for Christmastide worthy of attention. The first named is the most valuable and the most ambitious. Given a fair preparation, it should prove to be a dignified number with a rousing climax.

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Number two is an atmospheric trio for women's voices, with an unusual bell-like instrumental background. The Baines anthem is along more usual lines.

"Thanks Be to God," by William R. Spence; published by Oliver Ditson Company.

This lusty choral anthem, while specially suited for Harvest-tide, is good for any occasion on which a joyous, full-throated praise anthem is required. It is easy, brilliant and good, honest music.

"Hark! a Burst of Heavenly Music," by George B. Nevin; "Be Glad and Rejoice, O Daughter of Zion," by G. F. Hayward; arranged for male voices by George B. Nevin; published by Oliver Ditson Company.

For the choirmaster who is on the lookout for effective numbers for male choir. Music is simple, but well written and devotional.

Six Old Dutch Carols, by Julius Röntgen; published by the Arthur P. Schmidt Company.

This is an out-of-the-ordinary set of beautiful numbers for women's voices. Beautifully designed and full of unusual harmonic subtleties, the set offers a novelty treasure for this season. The voices are handled with skill, the ac-

companiments are most effective, and the contents are sufficiently varied to admit of the set being given in its entirety. An unusually fine achievement.

Christmas Carols (First Set), for male voices, arranged by William Lyndon Wright; published by Arthur P. Schmidt Company.

Four old favorites well set by this composer. Valuable material in a not overly-supplied field.

## Politics Not Felt at Kilgen Plant.

George Kilgen & Son report business well up to the average. In spite of conditions generally attributed to the political situation, sales for October were in excess of those for the corresponding month in 1927. Among orders received during this period are contracts for the following churches: St. Odilo, Berwyn, Ill., two-manual; St. Monica, Berwyn, Pa., two-manual; St. John's Lutheran, Wauwatosa, Wis., three-manual; St. John Gualbertus, Buffalo, three-manual; Leadenhall Baptist, Baltimore, three-manual; St. Margaret's, St. Louis, three-manual; Immanuel Lutheran, Plainview, Minn., two-manual; St. James' Episcopal, Birmingham, Mich., two-manual; Westlawn M. E., Detroit, two-manual, and Methodist Episcopal Church, Washington, Kan., two-manual.

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## Philadelphia News

By DR. JOHN McE WARD

Philadelphia, Pa., Oct. 20.—Woodruff Jones, for many years a devoted and honored member of the American Organ Players' club, died at his Germantown home on Sept. 17. He had retired several years ago as the result of a paralytic stroke, but maintained his loyalty to the organ and its interests to the end. Mr. Jones occupied the organ bench at the West Side Presbyterian Church, Germantown, for many years.

A Mudler-Hunter organ of three manuals, thirty-eight registers, the gift of the children of Samuel T. and Sarah Freeman, was dedicated in Trinity Lutheran Church, Germantown, on Sept. 23, with recitals both morning and evening, played by Franklin E. Cresson. The chimes were added as a memorial to John R. Hunsberger, a former member of the choir.

Edna R. Dale, organist of Cooper Memorial M. E. Church, gave a very successful recital Oct. 11, assisted by two of Philadelphia's foremost vocalists, Dorothy Fox, soprano, and Nelson Eddy, baritone, of the Civic Opera Company.

Frederick W. Schlieder, one of the faculty of the Philadelphia Conservatory of Music, has resumed his classes there in musical science and composition.

Musical services for the season in the First Presbyterian Church of Germantown have begun, the opening service consisting exclusively of music by Cesar Franck. During the season there will be a number of services of special interest, at which time the choir will be assisted by harp and violin, or on other occasions by a chorus choir. A number of important works will be presented at these services. The choral society of the church will be organized on a larger basis, and will present in January Mendelssohn's "Elijah," supported by an orchestra from the Philadelphia Orchestra and eminent soloists. N. Lindsay Norden, who is the organist and choirmaster of the church, will in addition conduct the choral society.

Members of the choir of the Church of the Epiphany, Germantown, were entertained Oct. 12 at a supper on behalf of the parish, to express the appreciation members of the church feel for the faithful service rendered by those in the choir. On this occasion opportunity was taken to congratulate the choirmaster, Robert M. Banks, who has served as member of the choir and leader for ten years. A token of appreciation was presented to him in the name of the parish, with best wishes for continued service.

The mayor of the city has directed

that councils shall include in the budget of the department of welfare for next year provision for a bureau of music. In view of the court decision that it was illegal so to use the city's money for musical enterprises, and the consequent obliteration of the activities of the Music League, the Sunday Concerts Association and a host of other enterprises in which organists were interested, this news is welcomed by thousands who believe music to be a part of our communal civilization.

Charles M. Courboin played a vesper recital Sunday, Oct. 7, at the Bryn Mawr Presbyterian Church, exhibiting the resources of the new Welte organ recently installed, for which he drew the specifications.

Lewis A. Wadlow is back from a tour of Europe, on which he made intensive study of the choirs of Exeter Cathedral, Westminster Abbey, St. Margaret's, All Saints' and the Liverpool Cathedral.

The first musical service of the season at the Second Presbyterian Church was given by the chorus choir, under the direction of Alexander McCurdy, Jr., on Sunday, Oct. 7. The principal numbers were Randegger's "One Hundred and Fiftieth Psalm"; "Tarry with Me," Baldwin; Bourree in D, Sabin, and "Two Antiphons," Dupre.

William S. Thunder's choir at the Walnut Street Presbyterian Church sang Matthews' "Life Everlasting" and "Recessional" Oct. 7.

Adam Geibel, the blind composer, was guest recitalist at the dinner of the Sunday-School Association of Pennsylvania, which was served in the auditorium of the Stetson Institute, which contains a large three-manual organ built by Bates & Culley.

The Oratoriencor, composed of the choirs of the German Protestant churches in the city, began rehearsals in Zion Lutheran Church on Oct. 8, under the direction of Frederick Rausser. "The Reformation Cantata" by Albert Becker, leader of the Domchor of Berlin and organist of Berlin Cathedral, is the work being studied for the next concert.

Warren F. Acker is enjoying a silver jubilee—in other words, St. Paul's Lutheran Church, Allentown, where he plays, was the scene of a choir concert given in his honor on Monday, Oct. 1. The program was an elaborate one, mostly vocal, with violin solos and obligatos.

Maurice Michaels, organist of Fourth Church of Christ, Scientist, at San Francisco, who was connected with the Wiley B. Allen Company, has returned to his old love, the sale of motor cars, since the Allen concern has gone out of business. Mr. Michaels, in addition to his organ playing, is active with the Pacific Nash Motor Company.

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As the result of a speech made by Governor Ritchie of Maryland in New York last summer before the members of the National Association of Music Merchants, a movement has been launched to create a federal department of fine arts, with a secretary at its head, sitting in the President's cabinet. Frederick Philip Stieff of Baltimore has been appointed chairman of a committee on foundation for the movement. He has held a meeting of artists, sculptors, musicians and architects at his home and appointed a committee of four to confer with the leaders in the four arts throughout the country. The committee consists of Frederick R. Huber, municipal director of music in Baltimore; Hans Schuler, sculptor and director of the Maryland Institute; Thomas C. Corner, an artist of national reputation, and Bayard Turnbull, a Baltimore architect.

In his speech last June before the New York convention Governor Ritchie said: "I hope for the day when our government, instead of spending so much of its substance on activities which do not appertain to it, will spend a little on one which does, and that it will become the supporter and champion of music, and establish, as other nations have established, a national conservatory, a national opera and a national orchestra, for the pleasure, for the culture and for the lasting benefit of the people of our land."

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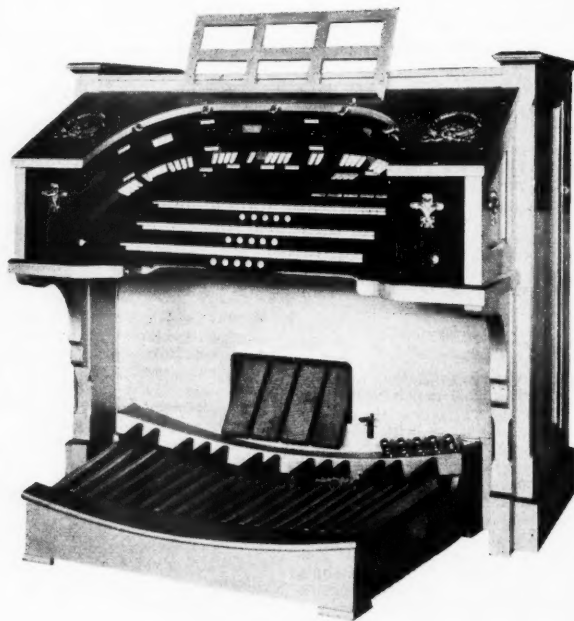
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### Milwaukee Notes

By SHELDON FOOTE, F. A. G. O.

Milwaukee, Wis., Oct. 19.—The Wisconsin chapter of the American Guild of Organists was entertained at the home of Mr. and Mrs. Sheldon Foote on Wednesday evening, Oct. 17. In spite of a veritable cloudburst some forty members turned out and final plans were made with great enthusiasm for Palmer Christian's recital on Oct. 29. Statewide interest has been aroused and tickets have been purchased as far away as Green Bay.

On Oct. 7 a new Wangerin organ was dedicated at Lake Park Lutheran Church. Miss Emmy Gumpert, the organist, presented numbers by Guil-mant, Karg-Elert, Debussy and Hol-lins.

Miss Alice R. Deal of Chicago opened the rebuilt organ at the West Allis Presbyterian Church on Monday, Oct. 15. Her numbers included Bach's

D minor Toccata and Fugue; Mendels-ohn's Spring Song; Grand Offertoire, Batiste; "Pilgrims' Chorus," Wagner; Communion in G, Batiste, and Finale, Piutti.

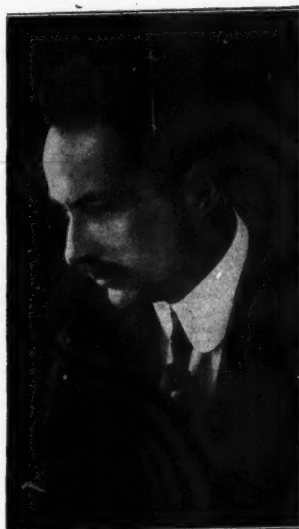
Alfred Niefer, organist of the Church of the Ascension, Lutheran, has re-sumed his duties after an interesting trip to Europe.

Trinity Methodist Church, Miss Mildred Price organist, broadcast a service on Sunday, Oct. 7, from the Milwaukee Journal station.

Several Catholic choirs of the city united in a concert on Oct. 13 to raise funds for the restoration of St. Peter's Chapel on Oakland avenue. This was the first Catholic church in Milwaukee.

Karl Markworth of Trinity Lutheran and Karl Jungkuntz of St. Peter's Lutheran both assisted at the open-ing of the new Wangerin at St. James' Church on Oct. 7.

At St. Mark's Church on the first Sunday of November, December, February and March at 4 p. m. Shel-don Foote will play an hour of organ music.



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# Programs of Current Organ Recitals

**Alfred Brinkler, F. A. G. O., Portland, Maine.**—Mr. Brinkler, organist and choir-master of the Cathedral Church of St. Luke, gave the recital in connection with the service of dedication of the new Skinner organ in that church Oct. 3. The specifications of the organ appeared in *The Diapason* April 1, 1928. Mr. Brinkler's list of offerings included: *Triumphal March*, Callaerts; *"Wir Wandelten"*, Brahms; *Allegro con spirito* from Third Sonata, Borowski; *"Benediction Nuptiale"*, Saint-Saens; Sketch No. 5, Schumann; *"Arpa Notturna"*, Yon; Bell Symphony, Purcell; *Allegro Cantabile* and *Toccata* (Fifth Symphony), Widor.

**Raymond C. Robinson, Boston, Mass.**—In his Monday noon recitals at King's Chapel, which were resumed in October, Mr. Robinson has played:

Oct. 1—*Toccata* and *Fugue* in D minor, Bach; *"In the Morning"*, Grieg; *"Clair de Lune"*, Karg-Elert; *"Marche Religieuse"*, Guilmant; *"Song d'Enfant"*, Bonnet; *"Cortege"*, Vierne; *Aria* for G string, Bach; *Finale* (Symphony 1), Vierne.

Oct. 8—*Toccata, de Maleinereat*; *"A Rose Breaks Forth"*, Brahms; *Chorale* in A minor, Cesar Franck; *Scherzetto*, Vierne; *Reverie*, Bonnet; *Allegro Vivace* (Symphony 6), Widor.

Oct. 15—*Fantasia* and *Fugue* in G minor, Bach; *"Ariel"*, Bonnet; *"Rhosymedre"* (Welsh Folk Song), Vaughan Williams; *Allegro Vivace* (Symphony 5), Widor; *"Dreams"*, Stoughton; *"Tu es Petra"*, Mulet.

**Wilhelm Middelshulte, Chicago.**—In a concert Sunday afternoon, Oct. 14, at the Evangelical Church of Peace Dr. Middelshulte presided at the organ and played the following groups of organ numbers: *Fantasia*, G minor, Andante (from Fourth Sonata) and *Toccata* and *Fugue* in D minor, Bach; *Allegro Cantabile*, Widor; *Bohemian Rhapsody*, Smrz; *"Dreams"*, Wagner; *"Perpetuum Mobile"* (pedals alone) and *Passacaglia* in D minor, Middelshulte.

**Edwin Arthur Kraft, F. A. G. O., Cleveland, Ohio.**—In a recital at the Cleveland Museum of Art, Oct. 10 Mr. Kraft, organist of Trinity Cathedral, played a program which included: *Fantasia* Sonata, Ludwig Neuhoff; *Minuet*, Carl Philipp Emanuel Bach; *Two Chorale Preludes*, "Lord, Hear the Voice of My Complaint" and "To Shepherds as they Watched by Night," Bach; *Prelude and Fugue* in G major, Bach; *"Roulette"*, Seth Bingham; *Reverie*, Bonnet; *Arabesque*, John G. Seely; *"Carillon de Westminster"*, Vierne; *Impromptu*, Vierne; *Canzona*, Edward Shippen Barnes; *"Sunshine-Toccata"*, Firmin Swinnen.

**Russell Hancock Miles, Urbana, Ill.**—Professor Miles has given the following programs in the University of Illinois Sunday afternoon recitals:

Sept. 23—*Fugue* in E flat, Bach; *"Chant sans Paroles"*, Fauré; *"Lamentation"*, Guilmant; *Scherzoso*, Rogers; *"Dreams"*, Wagner; *Improvisation* on "Nearer, My God, to Thee," Karg-Elert; *"In the Twilight"*, Harker.

Oct. 7—*Festival Prelude* on "Ein feste Burg," Faulkes; *Air* from "Orpheus," Gluck; *Passacaglia*, Bach; *Air from Suite* in D, Bach; *"Piece Heroique"*, Franck; *"Andante du Quatuor"*, Debussy; *"Dreams"*, Stoughton.

**Ralph A. Harris, New York City.**—Mr. Harris, organist and choirmaster of St. Paul's Episcopal Church, Brooklyn, gave a recital Sept. 11 at University Hall, Wolfville, N. S., assisted by Carl H. Whistler, his boy soprano. His selections included: *Sonata* in A minor (No. 1), Borowski; *"Piece Heroique"*, Franck; *"Echoes of Spring"*, Friml; *Toccata* (Sonata 1 in E minor), de la Tombelle.

In his half-hour of organ music Sunday evenings at St. Paul's Church, Brooklyn, Mr. Harris has played:

Oct. 14—*Serenade*, Moszkowski; *Largo* ("New World" Symphony), Dvorak; *Festival Toccata*, Fletcher; *Fountain Reverie*, Fletcher.

Oct. 21—*"Marche Pontificale"*, de la Tombelle; *"Procession du Sacrement"*, Chauvet; *"Chorus Magnus"* ("Hosanna"), Dubois; *Meditation*, d'Ervy.

Oct. 28—*Prelude* in D, Glazunoff; *"Song of India"*, Rimsky-Korsakoff; *March* in D, Vodorinski; *Andante Cantabile*, Tschalkowsky; *Prelude* in C sharp minor, Rachmaninoff.

**Cyril Moss, F. C. C. O., Simcoe, Ont.**—Mr. Moss has played the following programs in recitals after the evening service on the four-manual organ at St. Paul's Presbyterian Church:

Sept. 30—"Stradella" Overture, Flotow; *Variations from the Septuor*, Beethoven; *"In a Chinese Garden"*, Stoughton; *Minute Waltz*, Chopin; *Trumpet Tune* and *Air*, Purcell; *Finale*, First Symphony, Vierne.

Oct. 14—D major *Fugue*, Bach; *"Le Petit Berger"*, Debussy; *"Cuckoo and Nightingale Concerto"*, Handel; *"Magic Flute"*

Overture, Mozart; *"Marche Russe"*, Schminke.

**Earl W. Rollman, Reading, Pa.**—In a recital at St. Stephen's Reformed Church Oct. 16 Mr. Rollman played this program: *Concert Overture*, Maitland; *"Legend"*, Federlein; *"The Walk to Jerusalem"*, Bach-Griswold; *"Variations de Concert"*, Bonnet; *"Dawn"*, Cyril Jenkins; *"Night"*, Jenkins; *"Wedding Chimes"*, Faulkes; *Toccata*, Tremblay.

**The Rev. Don H. Copeland, Dayton, Ohio.**—In the first "hour of organ music" of this season at Christ Episcopal Church on Oct. 17 Mr. Copeland played a Wagner program, which was as follows: *March and Chorus*, "Tannhäuser"; *Introduction to Act 3*, "Lohengrin"; *"Liebestod"*, "Tristan und Isolde"; *Prize Song and Procession of the Master Singers*, "Die Meistersinger"; *Fire Magic*, "Die Walküre"; *"Forest Murmurs"*, "Siegfried"; *Epithalame on Themes from "Parsifal"* for String Orchestra, Harp and Organ, "Parsifal."

**Edwin Stanley Seder, F. A. G. O., Chicago.**—Mr. Seder gave a recital at Tabor Lutheran Church Oct. 17, presenting this program: *"Come God, Creator, Spirit Blest"*, Bach; *"The Walk to Jerusalem"*, Bach-Griswold; *Fugue* in E flat (St. Ann's), Bach; *Adagio* (A minor Sonata), Mark Andrews; *"Dance of the Reed Pipes"*, Tschalkowsky; *"The Bells of St. Anne de Beaupre"*, Russell; *"Canyon Walls"* (Mountain Sketches), Clokey; *"La Concertina"*, Yon; *Improvisation on Well-known Hymns*; *"Ave Maria"*, Schubert; *Toccata* from Fifth Symphony, Widor.

**Sheldon Foote, F. A. G. O., Milwaukee, Wis.**—In a recital at St. Matthew's Episcopal Church, Kenosha, Wis., Oct. 24 Mr. Foote played the following compositions: *Concerto* in B flat, Handel; *"The Swan"*, Saint-Saens; *Gavotte-Pastorale*, Durand; *Toccata and Fugue* in D minor, Bach; *Sketch* in D flat, Schumann; *Chorale Prelude*, "Allein Gott in der Höh," Bach; *"Will o' the Wisp"*, Nevin; *Heroic Piece*, Cole.

**Wallace A. Van Lier, Mus. B., Lake Placid Club, N. Y.**—In his recitals at the Lake Placid Club on the large Austin organ, Mr. Van Lier has given the following recent programs:

Sept. 30—"Will o' the Wisp," Nevin; *Southern Fantasy*, Hawke; *"Amaryllis"*, Ghys; *"Clair de Lune"*, Karg-Elert; *"Temple Bells"*, Peele; *"Exaltation"*, Warner; *Reverie*, Dickinson; *"Marche Slav"*, Tschalkowsky.

Oct. 14—"Indian Legend," Baron; *"Retrospection"*, Hogan; *"Within a Chinese Garden"*, Stoughton; *"Evensong"*, Johnston; *Minuet* in A, Boccherini; *"Liebestraum"* (piano and organ), Liszt; *"Finlandia"*, Sibelius.

The player piano was used successfully to perform the piano part in the Liszt "Liebestraum."

**Arthur Leslie Jacobs, Worcester, Mass.**—In his "half-hour of organ music" Thursday noon at Wesley Methodist Church Mr. Jacobs has played these recent programs:

Sept. 20—Sixth Symphony (*Adagio* and *Finale*), Widor; *"The French Clock"*, Bornschein; *"Beyond the Aurora"*, Banks; *Caprice*, Goldsworthy; *Largo*, Handel.

Oct. 4—*Turkish March* ("The Ruins of Athens"), Beethoven; *Adagio*, Bridge; *Nocturne*, No. 3, Liszt; *"Song of Autumn"*, Jongen; *Fantasy* on "Sicilian Mariner's Hymn," Lux.

**Frank Van Dusen, A. A. G. O., Chicago.**—In a recital at the Fourteenth Church of Christ, Scientist, Oct. 19, Mr. Van Dusen played this list of offerings: *"Piece Heroique"*, Franck; *Andantino*, Vierne; *"The Bells of St. Anne de Beaupre"*, Russell; *"Spring Song from the South"*, Lemare; *Chorale Prelude*, "O Man, Behemo Thy Sins," Bach; *"Carillons de Westminster"*, Vierne.

**Frederic B. Stiven, Mus. B., A. A. G. O., Urbana, Ill.**—Professor Stiven played the University of Illinois Sunday afternoon recital Oct. 21. His offerings were: *Largo*, Handel; *"Chanson de Guillot Martin"*, Marot; *Adagio*, Enesco; *Scherzo*, Rousseau; *"Variations de Concert"*, Bonnet; *"Waltz of the Flowers"*, from the "Nutcracker Suite" (transcribed for organ by Frederic B. Stiven), Tschalkowsky; *Two Folk tunes*, "Coming through the Rye" and "My Old Kentucky Home," arranged by Lemare.

**Samuel A. Baldwin, New York City.**—Professor Baldwin's Wednesday and Sunday afternoon recitals at the College of the City of New York have been resumed for the season. Among his October programs were the following:

Oct. 17—*Prelude and Fugue* in C minor, Bach; *Largo*, Handel; *Chorale* No. 3, in A minor, Franck; *"Within a Chinese Garden"*, Stoughton; *Toccata*, "Carillon" and *March*, Faulkes; *Andante Cantabile* in B flat, Tschalkowsky; *"Suite Gothique"*, Boellmann.

Oct. 21—*Concert Overture* in E flat,

Faulkes; *Adagio* from Symphony in G minor, Lalo; *Prelude and Fugue* in E minor (Jesser), Bach; *"Scena Pastorale"*, Bossi; *Gavotta*, Martini; *Sketches of the City*, Gordon Balch Nevin; *"The Swan"*, Saint-Saens; *Finale*, Franck.

Oct. 24—*Pastoral Sonata*, Rheinberger; *"Colloquy with the Swallows"*, Bossi; *Fugue* in E flat major, Bach; *"Moonlight"* and *"Hymn to the Sun"*, Vierne; *"The Bee"*, Schubert; *Largo* from Symphony "From the New World," Dvorak; *Wahalla Scene*, Wagner.

Oct. 28—*Fantasy* on a Welsh Tune, Noble; *Chorale Prelude*, "Adorn Thyself, O Fond Soul," Bach; *Fugue* in C major, Buxtehude; *"Night"* and *"Dawn"*, Cyril Jenkins; *Sonata* in the Style of Handel, Wolstenholme; *"Eurydice, a Phantasy"*, Lucien G. Chaffin; *"Pilgrims' Chorus"* and *"To the Evening Star"* (from "Tannhäuser"), Wagner; *"Finlandia"*, Op. 26, No. 7, Sibelius.

**Arnold Dann, Asheville, N. C.**—Mr. Dann's most recent programs on the large Skinner organ at the Grove Park Inn Sunday evenings have included these:

Sept. 23—*Concert Overture* in E flat, Faulkes; *"Chanson Triste"*, Tschalkowsky; *Meditation*, Sturges; *Grand Fantasia*, "The Storm," Lemmens; *"The Golden Wedding"*, Gabriel-Marie; *"Ancient Mariner"*, arranged by Arnold Dann; *"Scotch Scene"*, Steibelt; *Evensong* (by request), Johnston.

Sept. 30—First movement of *Unfinished Symphony*, Schubert; *Communion*, Batiste; *"Drink to Me Only with Thine Eyes"*, arranged by Lemare; *"Song of the Volga Boatmen"*, Traditional; *Fantasia* on a Welsh Melody, W. T. Best; *"Angelus"*, Massenet; *Fountain Reverie*, Percy E. Fletcher; *Barcarolle*, Offenbach; *Duet for Organ and Piano* (Selection from "Arladine"), Guilmant.

**Merritt Johnson, Grand Forks, N. D.**—Mr. Johnson, teacher of organ at Wesley College, gave a recital in Corwin Hall, at the college, Sept. 26 and presented the following program: *Third Sonata* (Allegro con spirito), Borowski; *Chorale Prelude*, "Jesus, meine Freude," Bach; *"Danse Arabe"* and *"Danse des Mirtilons"*, Tschalkowsky-Nevin; *Berceuse*, Merritt Johnson; *Finale* (Second Suite), Boellmann; *Volga Boatmen's Song*, Folk-song; *"Silver Clouds"*, G. B. Nevin; *"Ancient Phoenician Procession"*, R. S. Stoughton; *"Clair de Lune"*, Karg-Elert; *Finale* from First Symphony, Vierne.

**Ronald W. Gibson, A. C. C. O., Winnipeg, Man.**—In a recital at the Broadway Baptist Church Sunday evening, Sept. 23, Mr. Gibson played this program: *"Variations de Concert"*, Bonnet; *Chorale Preludes*—"Adorn Thyself, O My Soul," Brahms; *"We All Believe in One God"*, Bach, and *"Oh, How Blessed Faithful Spirits, Are Ye"*, Brahms; *"Marche Funèbre et Chant Seraphique"*, Guilmant; *Andante* con moto (Symphony in C), Schubert; *Andante* con moto, Boely; *Chorale* in A minor, Franck.

**Russell Gee, Painesville, Ohio.**—In a recital at the Helen Rockwell Morley memorial music building of Lake Erie College, Mr. Gee, professor of music, gave the following program on the afternoon of Oct. 7: *Prelude and Fugue*, D major, Bach; *Pastorale*, *Recitativo et Corale*, Karg-Elert; *"Ariel"* and *"Lied des Chrysanthèmes"*, Bonnet; *Noel*, Bossi; *"Piece Heroique"*, Franck; *"Chanson"*, Edward Shippen Barnes; *Scherzo* (Fifth Sonata), Guilmant.

At the Cleveland Museum of Art Professor Gee played this program Sept. 19: *Prelude and Fugue*, D major, Bach; *Pastorale*, *Recitativo et Corale*, Karg-Elert; *Reverie*, Debussy; *"Noel"*, Bossi; *"Lied des Chrysanthèmes"*, Bonnet; *"Chanson"*, Edward Shippen Barnes; *Chorale*, A minor, Franck.

**T. Harold Grimshaw, Pacific Grove, Cal.**—In a recital before the California conference of the Methodist Episcopal Church Mr. Grimshaw played: *Chorale Prelude*, Bach; *"Lamento"*, Tschalkowsky; *A Favorite Melody*, Selected; *"Ave Maria"*, Schubert; *"Coronation Pomposo"*, Simper; *"Song of the Basket Weaver"*, Russell; *Andante* ("Symphony Pathétique"), Tschalkowsky; *Air*, "Pur dices-tu," Lottl.

**Donald C. Gilley, Richmond, Ind.**—Mr. Gilley is giving Sunday afternoon recitals on the three-manual Austin organ in Carpenter Chapel at Earlham College. Recent programs have been as follows:

Sept. 16—*Chorale*, "Wachet auf, ruft uns die Stimme," Bach; *"Lied"*, Vierne; *"Legende"*, Vierne; *Suite*, Rogers.

Sept. 30—*Chorale Prelude*, Dubois; *Allegretto*, Franck; *"Noel"*, Mulet; *Caprice*, Matthews; *Fugue* in C minor, Bach.

**Adrian C. Hartog, Edgerton, Minn.**—In his latest recital on the new Möller organ at the Christian Reformed Church, played Oct. 5, Mr. Hartog presented these selections: *"Hymn of Glory"*, Pietro A. Yon; *Largo*, from "New World" Symphony,

Dvorak; *Serenade*, Schubert; *Humoresque*, Dvorak-Rogers; *"Will o' the Wisp"*, Gordon B. Nevin; *Hallelujah Chorus* (from "The Messiah"), Handel; *"Voix Celeste"*, Batiste; *"Narcissus"*, Ethelbert Nevin; *"Unfold, Ye Portals Everlasting"*, Gounod; *"Wiegand"* (MS), Adrian C. Hartog; *Alla Marcia* in D, Op. 28, Henry Hackett.

**Harold E. Schuneman, Pittsburgh, Pa.**—Mr. Schuneman, assistant organist of the Third Presbyterian Church, played the following program in an inaugural recital at St. Luke's Lutheran Church, West View, Pa., Sept. 12: *Introduction to Third Act*, "Lohengrin," Wagner; *Evensong*, Martin; *Prelude* on "Amsterdam," Demarest; *Chorale Prelude*, "O Sacred Head, Once Wounded," Bach; *Festival Prelude* on "Ein feste Burg," Faulkes; *Gothic Suite*, Boellmann; *Minuet* in A, Boccherini; *"Evening Angelus"*, Bonnet; *Toccata*, from Fifth Symphony, Widor.

**Edwin Grasse, Brooklyn, N. Y.**—Among Mr. Grasse's programs on the four-manual Austin at the Brooklyn Institute of Arts and Sciences in November will be the following:

Nov. 5—*Overture* to the Occasional Oratorio, Handel; *Andantino*, Martini; *Old French Gavotte*, Seventeenth Century, Anonymous; *Menuet* from G major Symphony, Haydn; *"Legende"* on the tones E-D-B, Thatcher; *Sketch* in D flat, Schumann; *Pastorale* in E major, Lemare; *Concert Variations with Pedal Cadenza*, Bonnet.

Nov. 12—*Bach Program*: *Toccata* and *Fugue* in D minor; *Trio-Sonata* No. 1, in E flat; *Prelude* in B minor; *Figured Chorale*, "We All Believe in One God"; *Chorale*, "Farewell, I Bid Thee"; *Chorale*, "O Sacred Head"; *Fugue* in D major.

Nov. 26—*Sonata* in D flat, Rheinberger; *"Idyllio"*, Mauro-Cottone; *Toccata* from Symphony 5, Widor.

Nov. 27—*Chorale* in B minor, Franck; *Pastorale* in E major, Franck; *Finale* in B flat, Franck; *Adagio* from Quintet, Sinding; *Valse* in A flat, Brahms; *Passacaglia* in C minor, Bach.

**Walter Wismar, St. Louis, Mo.**—At a musical service in Immanuel Lutheran Church on the evening of Aug. 26 Mr. Wismar played the following organ selections: *Festival Prelude* on "Ein feste Burg," Faulkes; *Rhapsody* on Easter Melodies, Walter Wismar; *Prelude and Fugue* in C minor, Bach; *"Jerusalem, the Golden"*, Spark; *"Wait on God"*, Ernst Rahn; *"Will o' the Wisp"*, Nevin; *Fanfare*, Lemmens.

**J. Earl McCormick, Walla Walla, Wash.**—Mr. McCormick, head of the organ department at Whitman College, gave a recital at the Pioneer Methodist Church Sept. 28, on a two-manual Austin organ, the event being in celebration of the completion of payment for the organ. Mr. McCormick's offerings included the following: *Prelude* to Act 3 of the opera "Kunihild," Kistler; *Caprice*, Kinder; *"Introduzione ed Allegro"*, Yon; *"Through Palestine"*, Suite, Shure; *"The Bells of St. Anne de Beaupre"*, Russell; *"In Paradisum"*, Dubois; *"Fiat Lux"*, Dubois.

**Francis E. Aulbach, Chicago.**—Mr. Aulbach was assisted in his twelfth recital at the Church of the Epiphany, Sunday evening, Oct. 14, by Miss Gladys Hartmann in vocal solos. The organ selections included: *"Phedre" Overture*, Massenet; *"A Cloister Scene"*, Mason; *Gavotte*, with *Intermezzo*, J. Lewis Browne; *Scherzoso*, Rogers; *"Angelus"*, Massenet; *"Piece Heroique"*, Franck; *"The Nightingale and the Rose"*, Saint-Saens; *Toccata* in F, Crawford.

**Daniel A. Hirschler, Emporia, Kan.**—In a recital on the three-manual Reuter organ at Trinity Lutheran Church of Lawrence Sept. 18, inaugurating that instrument, Mr. Hirschler played the following program: *Festival Prelude* on "Ein feste Burg," Faulkes; *Finale* from Sonata in G minor, Platti; *"Romance without Words"*, Bonnet; *"Ariel"*, Bonnet; *Chorale Prelude*, "Schmücke Dich," Brahms; *Capriccio*, "La Caccia," Fumagalli; *Concert Scherzo*, Purcell Mansfield; *"Sposazio"*, Liszt; *"Water Music"*, Handel; *Toccata*, Le Froid de Mereaux.

**Dr. Percy B. Eversden, St. Louis, Mo.**—In a lecture-recital at First Church of Christ, Scientist, on Oct. 23 Dr. Eversden played the following: *Pastoral Sonata*, Rheinberger; *"Evening Bells and Cradle Song"*, Macfarlane; *"Song of Thanksgiving"*, Diggle; *Air* for G string, Bach.

**Miss Roberta Bitgood, New London, Conn.**—Miss Bitgood, assisted by the choir of Connecticut College, under the direction of Dr. J. Lawrence Erb, gave a service program Sunday evening, Sept. 30, at the Methodist Church. The organ numbers included: *Toccata and Fugue* in D minor, Bach; *Fifth Sonata*, Rheinberger; *"The Swan"*, Stebbins; *"Will o' the Wisp"*, Nevin; *"Evening Bells and Cradle Song"*, Macfarlane; *"Marche Religieuse"*, Guilmant.



# Programs of Current Organ Recitals

**Andrew Baird, Poughkeepsie, N. Y.**—In his recitals at Arden House, the home of Mrs. Edward H. Harriman, Mr. Baird in September gave the following programs: Sept. 3—Overture to "Stradella," Flotow; Suite in C minor, Homer Bartlett; "The Deserted Cabin," R. Nathaniel Dett; Fugue in E flat ("St. Ann's"), Bach; Bourree, Handel; March on a Theme of Handel, Guilman; Meditation in F sharp, Guilman; "Grand Choeur," James H. Rogers; "Song of the Basket Weaver," Alexander Russell; "Sunset," Lemare; "L'Organo Primitivo," Yon; Overture to "William Tell," Rossini.

Sept. 13—Sonata in A minor No. 2, Faulkes; Serenade, Jores; Prelude and Fugue in D minor, Bach; Intermezzo in E, John H. Major; "The Nightingale and the Rose," Saint-Saens; "Danse Macabre," Saint-Saens; Cantilena, James H. Rogers; Storm, Fantasia, Lemmens; Entr'acte Gavotte, Gillet; "Dreams," from Seventh Sonata, Guilman; "Adieu," Friml; "Marche Nuptiale," Rubinstein.

Sept. 24—Concert Overture in C minor, Hollins; "The Entreaty," Salome; Fifth Organ Concerto, Handel; "Siegfried's Death" and Funeral March, from "Götterdämmerung," Wagner; "The Brook," Dethier; "Chanson Pastorale," James P. Dunn; Grand Offertoire in D minor, Batiati; "Little Bells of Our Lady of Lourdes," Harvey Gaul; Cantabile from "Samson and Delilah," Saint-Saens; Capriccio, Lemaire; "To a Wild Rose," MacDowell; "Les Preludes," Liszt.

**C. Harold Einicke, Quincy, Ill.**—In his twenty-eighth hour of organ music at Salem Evangelical Church, Sept. 23, Mr. Einicke played: Bourree in D, Wallace A. Sabin; "Jagged Peaks in the Starlight," Clokey; Two Chorale Preludes, Bach; Andante Cantabile (Fifth Symphony), Tschalkowsky; "The Squirrel," Powell Weaver; "Kol Nidre," Hebrew Melody; "The Last Rose of Summer," Irish Air; Toccata, Boellmann.

**Helen W. Ross, Laurel, Miss.**—Mrs. Ross, of the First Presbyterian Church of Laurel, gave the dedicatory recital, on the evening of Sept. 16, on the Pflieger two-manual in the Main Street Baptist Church of Hattiesburg, Miss. She played these compositions: "The Infant Jesus," Yon; Chorale Prelude, "In These Is Gladness," Bach; Andante Cantabile (from Fourth Symphony), Widor; Meditation, Sturges; "Soeur Monique," Couperin; "The Bee," Lemare; "The Primitive Organ," Yon; "Where Dusk Gathers Deep," Stebbins; Festival Toccata, Fletcher; "Romance sans Paroles," Bonnet; Postlude, "Hallelujah," Handel.

**Percy B. Eversden, M. A., Mus. D., St. Louis, Mo.**—In a recital Sept. 7 dedicating the two-manual built by Kilgen for the Haven Street Methodist Church of St. Louis, Dr. Eversden played as follows: Prelude and Fugue, A minor, Bach; Suite from Water Music, Handel; Andante Pastorale ("The Storm"), Lefebvre-Wely; "Romance sans Paroles," Bonnet; Improvisation; Air, Sarabande, and Bourree, Somervell-Mansfield.

**William H. Barnes, Chicago**—In a recital on the new Müller organ at the First Presbyterian Church of St. Louis Sunday afternoon, Sept. 30, Mr. Barnes played this program: Grand Chorus in E flat, Guilman; Reverie, Bonnet; Allegretto, Volkman; Prelude to "Lohengrin," Wagner; Scherzo, Rogers; Allegro con brio, Rogers; Nocturne, Ferrata; Concerto No. 4, Handel; Fantasia on four well-known Hymns, Diggle; Sketch No. 2, C major, Schumann; Berceuse, Dickinson; "Pilgrims' Chorus" ("Tannhäuser"), Wagner.

**Dr. Charles Hopkins, Urbana, Ill.**—Dr. Hopkins gave the University of Illinois Sunday afternoon recital Oct. 14, playing this program: Sonata No. 3, Mendelssohn; Canon in B minor, Schumann; Fantasia and Fugue in G minor, Bach; Prelude, Fugue and Variation, Franck; Symphony 7, Widor.

**Adolph Steuterman, F. A. G. O., Memphis, Tenn.**—Mr. Steuterman gave his sixty-third recital at Calvary Episcopal Church Sunday afternoon, Oct. 14. He played as follows: Solemn Prelude, T. Tertius Noble; "Ronde Française," Leon Boellmann; "Impressions of Calvary Church," Helen McDonald; Prelude and Fugue in C minor, Bach; "Spring Morn" ("Chanson Gracieuse"), F. Stanley Smith; "In Bethlehem's Town," Carl F. Mueller; Chorale in A minor, Cesar Franck; "Autumn Day" and Cradle Song, Gretchaninoff; "Hosanna," Wachs.

**Gene Stewart, Washington, D. C.**—Mr. Stewart of the Stanton Theater played the following numbers at Trinity Episcopal Church Oct. 4: Concert Overture in C, Hollins; Andante from the First Suite, Gene Stewart; "The Cuckoo" and "The Bee," from "Summer Sketches," Lemare; "Träumerei," Schumann; Improvisation on the Hymn-tune "My Faith Looks Up to Thee"; Toccata from the Fifth Organ Symphony, Widor. In a short pre-service

recital at Keller Memorial Lutheran Church Oct. 14 Mr. Stewart played: Concert Overture in C minor, Hollins; Improvisation on the Hymn-tune "Abide with Me"; "Träumerei," Schumann; "Marche Religieuse," Guilman.

**Louise C. Titcomb, F. A. G. O., St. Louis, Mo.**—In a recital before the Missouri chapter, A. G. O., at the Westminster Presbyterian Church Oct. 13 Miss Titcomb played: Prelude and Fugue, in G major, Bach; Air for G String, Bach; Allegro (Symphony 6), Widor; "Hours in Burgundy," Jacob; "Pledge Heroique," Franck; Scherzo (Symphony 2), Vienne; Cantilena, Carl McKinley; Londonderry Air, arranged by Coleman; Toccata in F sharp minor, Mulet.

**Theodore G. Stelzer, Seward, Neb.**—Professor Stelzer of Concordia Teachers' College gave a recital Aug. 26 at Zion Lutheran Church, Wanda, Neb., and played these compositions: Prelude e Adagio (Third Sonata), Guilman; "Praise to the Lord, the Almighty" (Prelude), Reinbrecht; Fugue, Walther; Prelude in E minor (Cathedral), Bach; "In dulci jubilo," Bach; "Rock of Ages" (variations on the four stanzas), T. G. Stelzer; "Wait on the Lord" (variations on an old hymn), Rahn; "Agnus Dei," Stelzer; Toccata and Fugue in D minor, Bach.

**Herbert W. Sumson, Mus. B., F. R. C. O., Gloucester, England.**—Mr. Sumson, organist of Gloucester Cathedral, gave the opening recital on a three-manual built by J. W. Walker & Sons for the Muswell Hill Congregational Church, Tetherdown, on Sept. 21. His list of offerings included: Fantasia and Fugue in C minor, Bach; Chorale Prelude on "Melcombe," Parry; Benediction for Organ, Karg-Elert; Cradle Song and Rhapsody, Op. 17, No. 1, Howells; Canon in B minor, Schumann; Andante from the Italian Symphony, Mendelssohn; Imperial March, Elgar.

**Reginald W. Martin, Mus. B., Sweet Briar, Va.**—Recent recital programs by Mr. Martin at Sweet Briar College have been as follows:

Sept. 24—Toccata and Fugue in D minor, Bach; "Up the Saguenay," Russell; Arabesque, Douglas; Reverie, Martin; Concert Overture in B minor, Rogers. Oct. 1—Chorale in A minor, Franck; Chorale Prelude, "Eventide," Parry; Finale, Sonata, "The Ninety-fourth Psalm," Reubke.

Oct. 8—Sixth Sonata, Mendelssohn; "Marche Religieuse," Guilman.

**James McConnell Weddell, Galesburg, Ill.**—Professor Weddell of Knox College gave a recital at the First Congregational Church of Geneseo, Ill., Oct. 8, at which he played these selections: Pastoral Sonata, Rheinberger; Gavotte, Martini; "A Cyprian Idyl," Stoughton; Fountain Reverie, Fletcher; "Marche Pontificale," John Winter Thompson; Negro Spiritual, "Deep River," arranged by Gillette; An Autumn Sketch, Brewer; Berceuse, Jarnefelt; Scherzo in C minor, Guilman.

**Ernest L. Mehaffey, Columbus, Ohio.**—In a recital on the Estey four-manual at the First Baptist Church Oct. 13 Mr. Mehaffey played as follows: Concert Overture in B minor, Rogers; Londonderry Air, arranged by Lemare; Autumn Sketch, Brewer; Gavotte, Dethier; "Song of India," Rimsky-Korsakoff; Rhapsody on Catalonian Airs, Gigout; "Ave Maria," Schubert; "Christmas in Sicily," Yon; Allegretto in B flat, Wolstenholme; Toccata, "Thou Art the Rock," Mulet.

**Claude L. Murphree, Gainesville, Fla.**—In his vespers recital at the University of Florida the afternoon of Oct. 7 Mr. Murphree played: Fantasy on Welsh Tune ("Ton-y-Botel"), T. Tertius Noble; "The Squirrel," Powell Weaver; Suite, Ralph E. Clewell; "Estrellita" (Little Star), Mexican Folk-song, arr. by Frank La Forge; "The Flight of the Bumble-Bee," Rimsky-Korsakoff; Magic Fire Music, from "Die Walküre," Wagner; "The French Clock," Franz Bornschel; "Rhapsody in Blue," George Gershwin.

**Fred Faassen, Zion, Ill.**—Mr. Faassen, organist of Shiloh Tabernacle, gave a recital at the Third Reformed Church of Holland, Mich., Sept. 25 and played these selections: Overture to "Stradella," Flotow; "Kamennoi Ostrow," Rubinstein;

Festival Toccata, Fletcher; Largo, from "New World" Symphony, Dvorak; Evening Song, Baird; Chorus of Angels, Clark; "Finlandia," Sibelius; "In Moonlight," Kinder; "Will o' the Wisp," Nevin; "The Bells of St. Anne de Beaupre," Russell; "In the Garden," Goodwin; A Southern Fantasy, Hawke.

Among Mr. Faassen's programs at Shiloh Tabernacle in Zion have been these: Oct. 10—Andante No. 2, Wely; Midsummer Caprice, Johnston; Prayer and Cradle Song, Moline; "Romanze," Sibelius; "Serenade at Sunset," Meale; Solemn Prelude, "Gloria Domini," Noble; Chorale Prelude on the tune "Rockingham," Noble.

Oct. 17—Andante from Fifth Symphony, Beethoven; "Priore a Notre Dame," from Gothic Suite, Boellmann; "The Magic Harp," Meale; Andante Cantabile from Fourth Symphony, Widor; Fountain Reverie, Fletcher; "Romanze," Parker.

**Dr. Ray Hastings, Los Angeles, Cal.**—Representative numbers played in recent popular programs at the Philharmonic Auditorium have included: Prelude to "Lohengrin," Wagner; "Moment Musical," Schubert; Introduction to "Faust," Gounod; "The Guardian Angel," Plerne; Triumphant March from "Norma," Bellini; "Ave Maria," from "Othello," Verdi; Preludes, Numbers 4, 6, 7 and 20, Chopin; Barcarolle, Stewart; "Love's Dreaming" (new), Rivinius; "Paen of Welcome," Hastings.

**O. H. Kleinschmidt, A. A. G. O., Warrenton, Mo.**—In a vespers recital at Central Wesleyan College Church, Sept. 30, Mr. Kleinschmidt played: Prelude and Fugue (C minor), Bach; "Walther's Prize Song," Wagner; Introduction to Third Act, "Lakme," Delibes; "Hosanna," Wachs; "Laudate Domino," Frynsinger.

**Marshall Bidwell, Cedar Rapids, Iowa.**—Mr. Bidwell has resumed his Tuesday afternoon recitals at the First Presbyterian Church. Some of his October programs were as follows:

Oct. 9—Toccata (Gothic Suite), Boellmann; Waltz, Brahms; Scherzo (Fourth Symphony), Widor; "A Peasant's Song," Grieg; "Caprice Viennois," Kreisler; "Fiat Lux," Dibols; Reverie on a familiar hymn.

Oct. 16—Chorale in A minor, Franck;

"Ave Maria," Bach-Gounod; Marche-Nocturne, MacMaster; Fugue in D, Guilman; "Little Star," Ponce (arranged by La Forge); Reverie on a familiar hymn.

Oct. 23—"Marche Heroique," Saint-Saens; Lullaby from "Jocelyn," Godard; "The Question," Wolstenholme; Serenade, Schubert; Military Polonaise, Chopin; Reverie on a Scotch folksong.

**Ruth Frances Hope, Oklahoma City, Okla.**—In a recital broadcast from station WKY and played at the First Christian Church Sept. 29 Mrs. Hope played: Overture in C, Hollins; "Liebesfreud," Kreisler-James; "Marche Nuptiale," Wachs; "Romance," Bonnet; Aria from Concerto 10, Handel; "Soeur Monique," Couperin; "Legende," Higgs; Caprice, Lemaire; "Sea Gardens," Cooke; Concert Rondo, Hollins.

At the Shrine Auditorium Oct. 12 Mrs. Hope played a program which follows for a joint session of India and Akdar Shrines: Sonata, Salome; Scherzo, Maquaire; Allegro Appassionato, Dethier; "Sicilienne" from "Bach's Memento," Widor; Improvisation-Caprice, Jongen; "Marche d'Hymene," Saint-Saens.

**Walter Flandorf, Chicago.**—Mr. Flandorf gave a recital at the Meridian Street M. E. Church, Indianapolis, Ind., Oct. 17, playing this program: Prelude and Communion of the Knights, from "Parsifal," Wagner; "Jesu, Meine Freude," Bach; Air from D major Suite, Bach; Prelude to "Le Deluge," Saint-Saens; "Hark, Hark, the Lark," Schubert; "Der Tod und das Mädchen," Schubert; "Erlkönig," Schubert; Andante from Fifth Symphony, Tschalkowsky; Toccata, Mulet.

## FARNAM IN CHICAGO NOV. 1

Plays Opening Recital on Organ at University of Chicago.

The new Skinner organ installed in the Rockefeller Chapel at the University of Chicago will be played in an opening recital Thursday evening, Nov. 1, by Lynnwood Farnam of New York. Admission to the chapel will be free. The magnificent edifice was dedicated Oct. 28, with Mack Evans, university organist, at the console.

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J. LAMONT GALBRAITH, O Little Town of Bethlehem.....	.12
CUTHBERT HARRIS, Lo! the Manger where He Lies.....	.12
EDWIN H. LEMARE, What Sudden Blaze of Song.....	.12
JOHN LESHURE, The Choral Host (New).....	.15
T. TERTIUS NOBLE, The Shepherds.....	.12
ANNA PRISCILLA RISH, Hallelujah to our King.....	.12

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GENA BRANSCOMBE, Hail Ye Tyme of Holidayers.....	.12
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**Catholic Church Music**

By ARTHUR C. BECKER

There are increasing signs of congregational singing being taken up in a more vigorous manner than ever before. Not only are those particularly interested in that phase of church music who because of their connection with the service as organists and choirmasters, or as priests who have had a musical education, are aware of the benefits to be derived from congregational singing, but the hierarchy of the church has taken steps to stimulate enthusiasm for the movement.

Among the first to be engaged in doing something really tangible toward congregational singing is Cardinal Mundelein of Chicago, who is interested in the movement and is planning to hold regular congregational rehearsals in chant and all music that the church is eager for the people to take up. Not alone directing his attention to the adult in the church, intensive drill has been going on for some time with the children of the parochial schools. The cardinal fully realizes that the ultimate fulfillment of his ideals rests largely in the hands of the children attending the parish schools.

Many other bishops are following in the footsteps of Cardinal Mundelein and are doing splendid work in this direction; and this is bound to result in a great musical revival, a return to the early days of the church, when the people joined in the songs of praise and thanksgiving.

Despite the optimism we may have—and I feel quite sure we all feel that these efforts will bear fruit—it is a well-known fact that a movement of this nature is hard to keep going. To keep people keyed up is a big responsibility, and is hard to do. For any success, the people must come regularly for rehearsals and this will take tact and patience on the part of those in charge to achieve.

The congregations should not be expected to sing too much at first; this will only discourage them. The singing of the responses to the priest and the chanting of the Credo should be enough. If these two things are done in a creditable manner, much will have been attained.

After all, regular attendance at rehearsals is what will count in the end. If some means is devised whereby the interest of the people is aroused and maintained for the part they take in the music of the church, much will be done; otherwise nothing can be expected to come from it, irrespective of the high ideals we may have on the subject.

The training of children is a different matter. They receive regular training in schools from teachers qualified to teach chant and the sacred melodies, and because of this regular training and the constant use of it at the children's mass, will carry it with them after leaving school.

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Highland Avenue Congregational Church, Orange, N. J., three-manual.

New Paltz Reformed Church, New Paltz, N. Y., two-manual.

Catholic Church of the Blessed Sacrament, The Bronx, New York City, two-manual.

Church of St. Mary of the Assumption, Port Richmond, Staten Island, N. Y., two-manual.

Faith-Van Vorst Reformed Church, Jersey City, N. J., two-manual.

This is the second organ to be built by the Odell Company for the Highland Avenue Congregational Church of Orange. It is interesting to note that the original instrument was built in 1868 under the supervision of Lowell Mason, the famous American hymn composer, and was rebuilt in 1903. It is also the second Odell organ for the Church of St. Mary at Port Richmond, the first having been installed in 1885.

**Mehaffey Has Additional Duties.**

Ernest L. Mehaffey, organist and choir director at the First Baptist Church of Columbus, Ohio, has been appointed head of the organ department of the Capital School of Music and Oratory, of which Grant Connell is president, Cecil Fanning head of the voice department and Cedric Lamont head of the piano department. He also has several recital dates booked, and is anticipating a busy season. Mr. Mehaffey has resigned from the sales staff of the Estey Organ Company, with which he had been connected for a number of years, in order to devote himself more to his professional work as an organist.

**Van Dusen Club Hears Lecture.**

The Van Dusen Organ Club held its initial meeting for the season at Kimball Hall, Chicago, Tuesday evening, Oct. 9. After a brief address of welcome to new and old members by Miss Alvina Michals, the president, an illustrated lecture on Paris and music conditions there was given by Frank Van Dusen, honorary president, who had just returned from a three months' visit in France and Germany. Later in the evening games and dancing were enjoyed. The refreshments and decorations of the hall were in keeping with the Halloween season.

On Oct. 28 a service of choral music by George B. Nevin was sung under the direction of N. Lindsay Norden, Mus. Bac., organist and director of the First Presbyterian Church in Germantown, Philadelphia.

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### VAN DUSEN'S VISIT ABROAD

#### Chicago Man Returns with Impressions of Three Months' Trip.

Frank Van Dusen returned the last week in September to resume his teaching at the American Conservatory after spending three months in Paris. He reports a most profitable and pleasant summer. It was his good fortune to find several of the prominent organists of the larger churches in Paris at their posts through July and a part of August and to these churches he gives high praise for some of the organ playing heard. Regarding this matter Mr. Van Dusen has to say it is well to visit Paris churches with an unprejudiced mind and with ears which are open to receive the music in the devotional spirit in which it is offered, bearing in mind the purpose of the music and its place in the services and not listening with a critical attitude which would make comparisons with American organs and American services, which must necessarily be different because of the great difference between our churches and the vast cathedrals of France with their choirs and grand organs at the two extremities of the churches.

Mr. Van Dusen visited several times the choir loft of Notre Dame, where Louis Vierne has presided at the grand organ for nearly thirty years. His improvisations were always such as fitted perfectly the service and at times rose to great heights of scholarly and inspired organ playing. It was Mr. Van Dusen's privilege to spend considerable time with M. Vierne in his own home and at the splendid small two-manual Cavaille-Coll organ in the home of Mlle. Boellmann, where M. Vierne played for him most of his twenty-four new "Pieces de Fantasia pour Grand Orgue," many of which are excellent examples of modern organ writing and which Mr. Van Dusen plans to have presented in Chicago this season.

Mr. Van Dusen speaks also in high praise of the organ playing, at St. Germain des Pres, of Charles Marchal, a charming young man who is a rare artist and one whose improvisations are of high excellence. The organ here is not so large as that of Notre Dame, which has its 110 stops and five manuals, but is a beautiful instrument of three manuals and fifty-three stops and is 200 years old. This organ has some lovely solo stops and entrancing string combinations which this artist employs to advantage. Mr. Van Dusen met with M. Marchal frequently at the home of the latter, where he has a small two-manual of his own design built for his music room. From his extensive repertoire he played from time to time many of the modern French works as well as much of Bach and Cesar Franck in a most masterly style.

M. Widor was visited by Mr. Van Dusen in his organ loft at St. Sulpice at the morning service of the Feast of the Assumption. M. Widor carries his eighty-odd years lightly and his improvisations on this occasion were excellent and it was interesting to hear him play from his own latest organ work, "Suite Latine," and one of his own arrangements, "Bach's Memento." This magnificent organ of 118 stops and five manuals cannot but impress with its grandeur and beauty of tone, but Mr. Van Dusen thinks he prefers that of Notre Dame.

Marcel Dupre was heard by Mr. Van Dusen in a recital given for the conservatory at Fontainebleau on a hot August day, yet with the hall crowded to capacity with enthusiastic listeners. Jean Hure was heard in some good Bach playing at St. Augustin, which has a very good Cavaille-Coll organ.

During August Mr. Van Dusen and his pupil and assistant teacher, Edward Eigenschenk, who is studying in Paris with Joseph Bonnet, made a two weeks' tour of Germany, hearing the Wagner festival at Munich, the new Strauss opera "Helen of Egypt" at Dresden, the electrifying "Electra" at Nuremberg and "Turandot" at the State Opera in Berlin, returning to Paris to hear Rabaud's "Marouf," Rimsky-Korsakoff's "Le Coq d'Or" and more opera at the Grand Opera and the Opera Comique.

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Chicago Corporation to Make It as an Adjunct to the Organ.

Both organ builders and organists will be interested in what seems a return of the choralcello in a changed form. It is announced by the Aromora Corporation, a new Chicago company, that it is making what is described as the latest type of choralcello. Instead, however, of being advertised as a substitute for the organ, incorporating far greater tonal possibilities, etc., etc., apparently it has been "debunked" by its new sponsors and their literature sets forth that the choralcello in its new form is so designed as to permit its being easily attached to any piano or organ console. It is not only available for hand playing, but in cases where it is attached to automatic instruments responds to music rolls.

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**Special Train for Recital.**

The anniversary of the opening of the Liverpool Cathedral organ was celebrated Oct. 27, when a special excursion train was run from London under the auspices of the builders of the great five-manual, Henry Willis & Sons. Harry Goss Custard was scheduled to play an hour's recital.

Mrs. Carrie Hyatt Kennedy, late dean of the Orlando chapter of the American Guild of Organists, has moved to Glendale, Cal. Mrs. Kennedy was formerly a resident of Indianapolis, where she was organist of Second Church of Christ, Scientist, for fourteen years. She was also dean of the Indiana chapter of the A. G. O.

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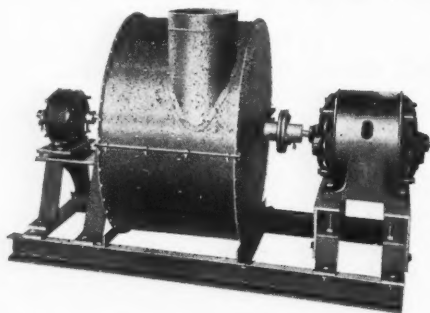
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## In Los Angeles and Southern California

By ROLAND DIGGLE, Mus. D.

Los Angeles, Cal., Oct. 14.—An excellent meeting of the local chapter of the A. G. O. was held at St. John's Church, Oct. 1, with the new dean, Dudley Warner Fitch, in the chair. There were about sixty-five present at the dinner. After the meeting a public recital was given in the church, with your correspondent and Joseph W. Clokey as the performers. Mr. Clokey gave an admirable performance of the Corelli Suite, the "Kyrie Eleison" of Karg-Elert, which, by the way, is not Karg-Elert at his best, "Petite Pastorale" of Ravel, "Christus Resurrexit" of Ravanello, and a jolly piece of his own, "The Kettle Boils." The vocalist of the evening was Mrs. Clokey, whose delightful voice was heard to advantage in Forsyth's "The Stranger" and Dvorak's "God Is My Shepherd." The other numbers on the program were: Fantasia on Three Welsh Tunes, by T. J. Morgan; Middle movement from Candlyn's "Sonata Dramatica," R. Goss Custard's "Chelsea Fayre" and the "Carillon-Sortie" of Mulet.

It was a great pleasure to welcome Richard Keys Biggs and his family to Los Angeles a few days ago. Mr. and Mrs. Biggs and the five little Biggsses arrived Oct. 6 and by noon on Sunday had visited two or three churches, which is going some when you realize that they had come all the way from Montreal. The new Casavant organ is expected this month and Mr. Biggs will superintend its installation. It is hoped to have it ready for use by the middle of December. Mr. Biggs is planning many interesting things and is at work organizing and training a choir for the opening of this splendid new church.

A few of us were privileged to attend an organ recital in the memorial

auditorium of the Hollywood High School by Edwin H. Lemare in honor of George Fawcett, the well-known actor. The program contained such numbers as the Schubert "Ave Maria," "Sposalizio," Liszt; Vorspiel to "Parsifal," Wagner; Summer Sketches and Andantino, Lemare, and the Bach Toccata and Fugue in D minor. Mr. Lemare asked someone in the audience for a theme on which to improvise. One lady gave him a piece of prose and another dear old soul said "Hollywood." Needless to say there was no improvisation. In the middle of the program Mrs. Lemare played Handel's Largo by request, and played it most effectively.

It was good to hear Mr. Lemare again. One can learn a great deal from such a man, and while the Skinner organ in the auditorium is small, he was the same master of registration that he has always been.

The choir of the First Baptist Church is back in harness and Alexander Stewart, the director, is planning all sorts of good things for the season. On the evening of Nov. 12 a recital will be given by Edwin Stanley Seder of Chicago. This will be Mr. Seder's first appearance here and it is expected that a large crowd will be on hand to welcome him.

The guest choir and organ program at the First Baptist Church will include several choirs of other than Protestant faith. In introducing this innovation Mr. Stewart said: "In our second series of guest programs we shall endeavor to emphasize that music is greater than any one creed or sect. Music is the one common denominator, the universal medium for religious expression."

These events, which begin Tuesday evening, Oct. 23, with a program by the combined choirs of the First M. E. and First Baptist Churches, under the direction of Frederick Vance Evans, will also include programs of traditional Hebrew music by the choir of Temple B'Nai B'Rith; one of Catholic Church music by the choir of St. Vibiana Cathedral; Welsh traditional music by the choir of the Welsh Presbyterian Church, and negro spirituals

by the First A. M. E. Church choir. The Immanuel Presbyterian Church choir will also present a program.

Frank H. Colby, the well-known organist-composer-editor of Los Angeles, has been visiting in the East and from all accounts has been having the time of his life. During his absence his wife has had to attend all the local organ recitals. This is not right, and our sympathy is extended to Mrs. Colby in her hours of trial.

An interesting visitor during the month was Duncan Vaile of Australia, an organist and composer of marked ability. Mr. Vaile is on his way to France for study and hopes that on his return he will be able to give recitals in the United States. During his stay he played for me a number of times and I consider him exceptionally talented both as a performer and composer.

### Giving Dr. Diggle His Due.

In the mention of the October meeting of the Guild which was held at St. John's Church in Los Angeles Oct. 1 there was a feature which I am afraid will not receive the attention from the correspondent of The Diapason which it assuredly merits, and that feature is the really magnificent playing of Dr. Roland Diggle. The Fantasia on Three Welsh Tunes by T. J. Morgan was well done, but I could not get excited about the music. But in the "Song without Words" from the new Candlyn "Sonata Dramatica" we heard some really great music beautifully played on a noble instrument, one of Mr. Skinner's finest. There is a depth and a breadth and a sweep about this music which will make it live, and Dr. Diggle made his hearers feel it. In the "Chelsea Fayre" of Goss Custard he gave us some splendidly rhythmic playing which proved that organ music does not need to be nothing but legatos and smears. His group concluded with a brilliant performance of Mulet's "Carillon-Sortie," in which composer, organist, organ builder and architect joined in an effect of surpassing magnificence.

W. R. D.

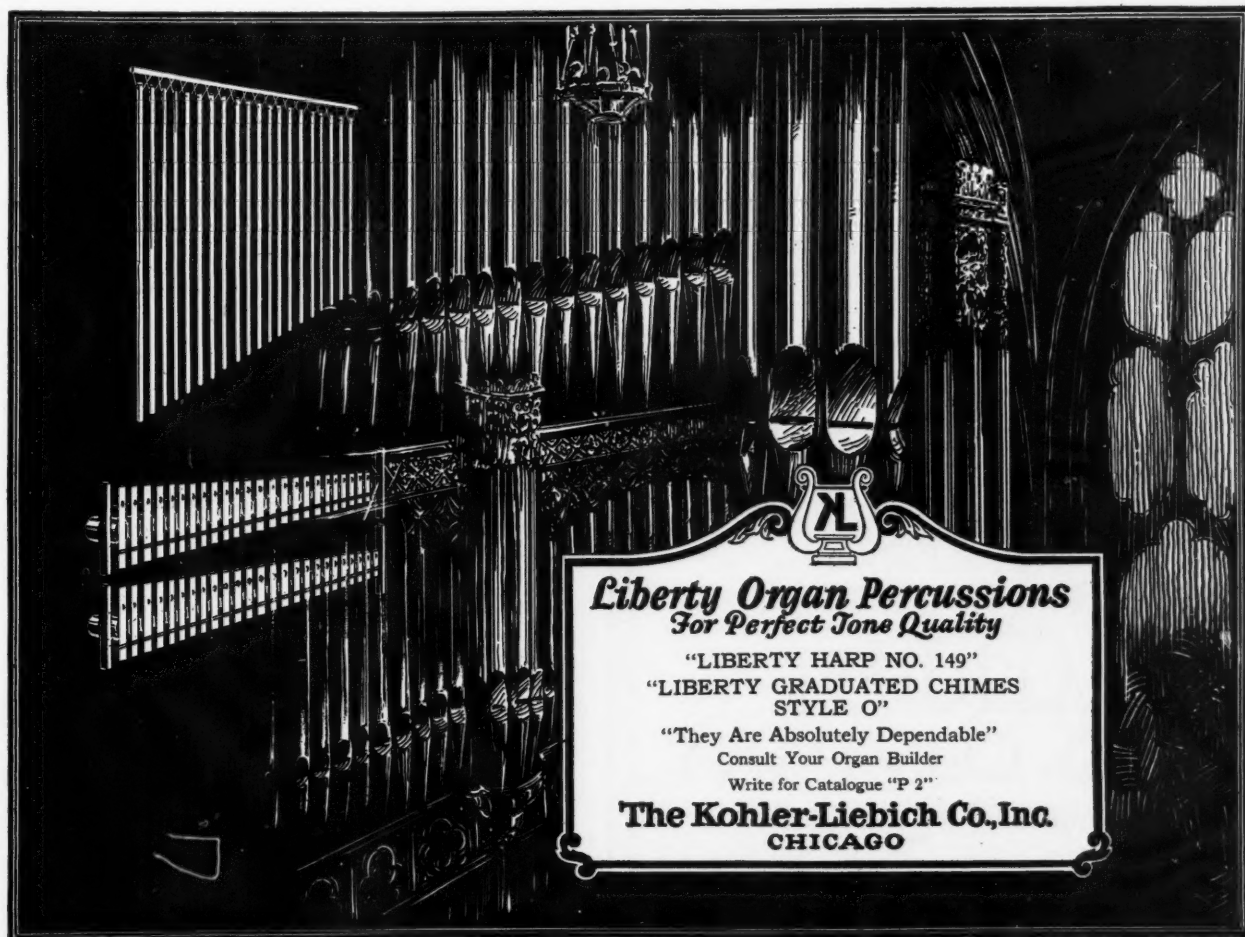
### Class of Young Organists Heard.

A special class of summer organ pupils of Paul S. Chance at London, Ohio, gave a recital at the Methodist Episcopal Church on the afternoon of Aug. 10. By means of this class, which was held for the second season, Mr. Chance has done much to keep up interest in the organ in a small town. The oldest pupil was only 17 and the youngest 13. The program played at the recital was as follows: Prelude and Fugue in E minor ("The Cathedral"), Bach (Helen Shields); Prelude in D minor (No. 15 of "Little Preludes"), Bach (James Shaw); Song without Words, No. 22, Mendelssohn (arranged by John E. West); Minuetto, Op. 77, No. 4, Guilman (Mary Margaret Cummins); "Chanson Pastorale," H. M. Higgs (Helen Shields); Invocation in B flat, Guilman, and Fanfare, Lemmens (Margaret B. Chance); Pastorale, H. Alexander Matthews, and Magnificat in F major, Aloys Claussmann (Anne Elizabeth Dickerson); Pastorale, Guilman (duo for piano and organ), and Valse in E minor, Chopin (accompaniment for organ composed by Paul S. Chance), (Martha Louise Headley, piano, and Paul S. Chance, organ); Toccata from Fifth Symphony, Widor (Paul S. Chance).

### Alleged Kin of Franck in Cell.

Paul Franck, 26 years, a Parisian organist, who claims to be a nephew of the late Cesar Franck, suffered an interruption in his recital tour at Louisville late in September when he was placed under arrest for grand larceny, vagrancy and being a fugitive from justice. Franck was apprehended driving a sedan which police said was stolen in Atlanta. Investigation in Atlanta, Ga., revealed that Franck and the sedan disappeared from that city simultaneously on the morning of Aug. 3. It is said the car was taken from in front of the Franck apartment while its owner, Mrs. M. A. Feist, was taking instruction in French from Mrs. Franck.

Charles Paul Tanner has resigned as organist of the First Congregational Church of Toledo, Ohio, after an incumbency of two years.



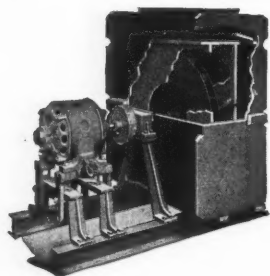
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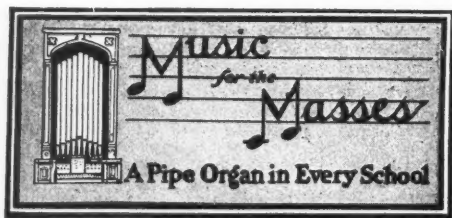
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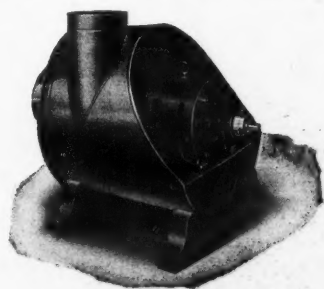
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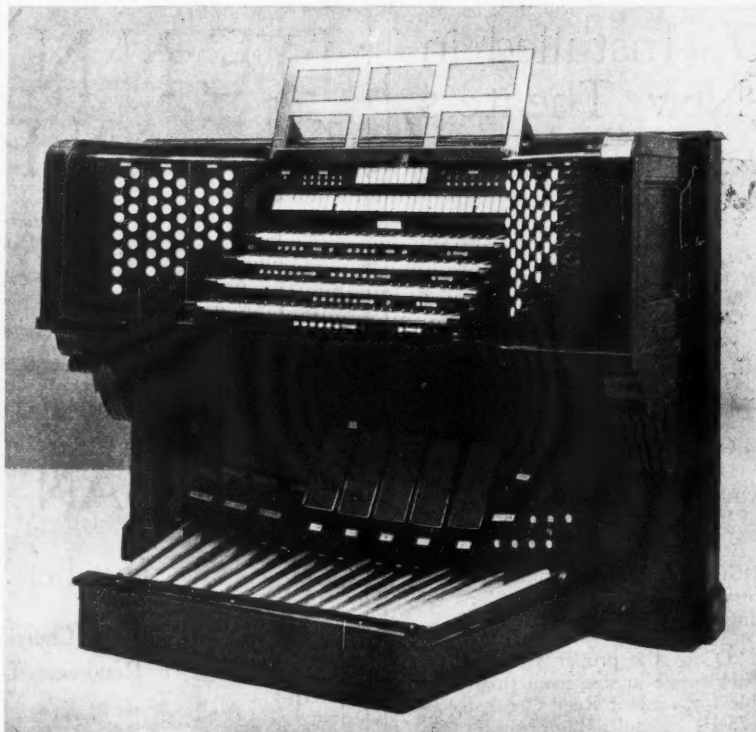


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